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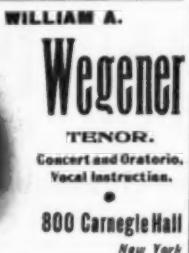
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NIKISCH'S program at the third Philharmonic concert was neither too frivolous nor yet too severely classical. One or two of the fire eaters among the critics grumbled in print at being deprived of their customary Beethoven and Brahms. They are a curious set. When

Nikisch plays no classics they complain; when he does, they rend them into shreds. How, then, is poor Nikisch to act? He is to do precisely what he does; that is, prepare his own programs, play them in his own way, and say to the critics what Commodore Vanderbilt once said to the American public. Nikisch is many things, and brave.

Berlioz's sumptuously orchestrated overture, "Le Carnaval Romain," opened the program. What a painter, what a superb mixer of musical colors, was that strange genius, Hector Berlioz! Assuredly, it seems early to talk of him as one of the dead composers. Our young orchestral writers are learning from him every day. Nikisch and his orchestra gave the work a splendid reading, full of force and fire.

Fritz Volbach's new symphonic poem, "Es waren zwei Königskinder" ("There were two children of kings") is a composition that requires neither much explanation nor comment. The tale that underlies the music is based on the ancient legend of the bold youth who nightly swam a swift running river, in order to reach the arms of his lady love. The legend is probably best known as that of "Hero and Leander."

Volbach dwells more on the lyrical, the romantic side of the saga, than on the tragical. In his music are yearning, impatience, joy, bliss. The episode that describes the tragedy—to my mind the strongest moment of the story—is surprisingly short. Several unresolved chords and a few commonplace chromatic passages denote the treacherous extinguishing of the guiding torch, and the agony of the frenzied lad, battling in inky darkness with the torrent. Possibly Volbach means this musical terseness to express the quick end of the youth, but that would be a bit of cleverness which is not displayed elsewhere in the score. In an orchestral composition, as in every work of art, there must be light and shade, contrast, balance. The purely lyrical portions of the piece were melodious and rich in romantic coloring. "Es waren zwei Königskinder" was readily understood and liberally applauded by the audience.

The symphony was Schubert's in C. Of this posthumous work, discovered by Schumann in Vienna, that generous critic wrote: "The symphony is of a heavenly length." Nikisch's performance did much to make this length interesting. Unusual tempi, unfamiliar phrasing? That may have been naughty, but it was nice. That is why he is Nikisch, and the other—Rebicck.

Godowsky, rapidly becoming one of Berlin's few favorites, played the Tschaikowsky Piano Concerto in B flat minor. This work has been heard here often. Godowsky gave us an interpretation new and radical. He played it as he plays everything, with rare musical mastery and amazing technical grasp. A few false notes mattered nothing. In fact, coming from a man with such impudent technic they were rather a relief. Godowsky's conception was new, inasmuch as he made of the work a logical, cohesive whole, and not a formless fantaisie, like most other pianists. Per-

sonally, I do not care for logic in Tschaikowsky; but I must admit that Godowsky's always sounds convincing. At times I could have wished for a bit of that theatrical temperament which Godowsky, serious artist that he is, despises so heartily. His success was spontaneous and decided.

Our Royal Opera devoted most of last week to an extensive Mozart Festival. On Wednesday the beautiful C minor Mass was performed. The opera chorus sang with precision, volume and taste. This was the first Berlin production of the Mass. It made a deep impression. On Thursday there was a splendid performance of "The Magic Flute"; on Friday "Figaro" was married to vocal music very much marred in execution and intonation. On Friday evening the Joachim Quartet played some familiar Mozart numbers in familiar style. On Saturday Weingartner led the Symphonies in G minor, in E flat and C ("Jupiter"). On Sunday there was a production of "Don Juan," and on the same day, in the morning, a repetition of the C minor Mass. There was only a lukewarm interest in the festival, and public patronage fell very much below managerial expectations.

Richard Strauss is holding the even tenor of his way with the Tonkünstler symphony concerts. The second took place last Monday, and differed from the first, in that it attracted a larger audience, presented a more interesting program, better played, and aroused the audience to what seemed a superlative degree of enthusiasm.

The work of the players deserves greatest praise; Richard Strauss is above it. Several minor slips in the brasses sounded as if they were caused by the desire to do too well.

The long program opened with D'Indy's "La forêt enchantée," a symphonic legend, based on a ballad of Uhland.

Harald and his host ride through a wild forest by night. Ghostly voices hum about them. Sirens appear and tempt the warriors from their horses. Immediately the weaklings lose their souls. Only Harald resists the caresses of the sirens. Deserted, alone, he wanders about, and finally drinks from a limpid brook. The draught puts him to sleep, and there, deep in the woods, he slumbers to-day, his head sunk on his breast, his beard grown long and white, his idle sword rusting at his side.

To transcribe this poem into music requires a sure orchestral technic and an intimate knowledge of the forest music in Wagner's "Siegfried." Vincent d'Indy seems to possess both.

Tschaikowsky's Symphonic Ballad, a posthumous work, his op. 78, tells an infinitely more human tale, and is correspondingly dramatic and vital. A Russian squire and his man are galloping over the steppes toward home. The squire is tortured by mad jealousy of his young wife. Arrived home, he finds her gone. Master and man, the latter armed with a gun, steal into the garden. Here, in an arbor, sits the young wife, at her feet a pleading youth. The two men crawl nearer. At the moment that the woman throws herself into the youth's arms the squire commands his man to shoot. A report is heard and the bullet buries itself in the heart of—the squire!

I tell the story of the poem, for a description of Tschaikowsky's music could contain nothing new. Tschaikowsky is always himself—a fact more remarkable than it sounds. The galloping of the horses, the savage fury of this feudal lord, the love passages, the shot, the death struggles, all are characterized with startling faithfulness. It is said that Tschaikowsky did not wish a public performance of "The Woywode," for it is one of his earliest compositions. We are not always competent critics of our own work.

Hausegger's "Dionysian Fantaisie" is a puzzling piece. Puzzling because it portrays a puzzling poem. The program presented us with 144 lines of close print by way of explanation and illustration for one of the most complicated orchestral scores ever penned. We were given only a few moments for the reading of the 144 lines. I, for one, neither finished the poem nor understood what little I had time to read. It was necessary, therefore, to judge the composition as absolute music and to let it tell its own tale.

I told me that Hausegger is a painter of huge musical canvases, that he has an eye and an ear for mass effects, and that he is an artist in the presentment and arrangement of these effects. It told me that in this "Dionysian Fantaisie" Hausegger tries to do more than merely tell a story of bacchanalian revel. There were martial strains, lyric episodes, climaxes that suggested the struggles of great armies, harmonies that spoke of gloom, despair, death, and a glorious apotheosis, triumphant, religious, celestial. The whole seemed like an optimistic portraiture of the life and fate of man.

Hausegger's orchestration is of the most modern. He blends Berlioz, Wagner and Strauss into colors that are radiant and sometimes blinding. We are reminded of Kipling's seven league picture and the brush of comet's hair. The harmonies are frequently cacophonous, and the noises almost deafening. There is no halting in thematic or orchestral invention. The work sweeps on with tremendous force and vitality, and to me, at least, in spite of its elemental ugliness and its looseness of form, is eminently convincing.

Some day I shall read those 144 lines, in order to see whether I carried away the correct idea of the music.

By way of contrast to all this symphonic fare, Professor Halir played Charles Löffler's "Divertimento," for violin and orchestra. The first two movements of the work are dainty beyond comparison. The orchestration is woven about the solo part like a gossamer of finest texture. Rarely has there been accomplished such extreme delicacy in the treatment of a large orchestra. Professor Halir played the first two movements with extreme taste and technic. Then he practiced some passages in thirds. That was the last movement of the "Divertimento," variations on a theme from the "Dies Irae."

Liszt's "Tasso," sounding very bombastic and blatant after the frenzied dynamics of Tschaikowsky and Hausegger, ended an exceptional program, exceptionally played.

At the second concert of the Joachim Quartet these delightful novelties were given: Quartets, E major, by Cherubini; B flat, op. 67, by Brahms, and E minor, op. 59, by Beethoven. These composers proved to be not without talent.

During the past few years there has been almost a deluge of very young men who play the piano extremely well. Josef Hofmann, Ossip Gabrilowitsch, Ernst von Dohnanyi, Mark Hambourg, Akos von Buttkay, Richard Buhlig and Gottfried Galston are some of the names familiar to persons who watch the trend of pianistic events. To this list, and yet apart from it, belongs the name of Arthur Schnabel. He must be mentioned separately, because, first and foremost, he is a composer of individuality, and secondly, because he is a pianist of individuality—two artistic qualities that are rarely united in a young man just out of his teens.

I heard Schnabel play his own concerto in D minor, with orchestra. It is a work of strong originality, an opus that justifies me in predicting for the youthful artist a more than ordinarily brilliant future as a composer. Schnabel is not a seeker after the pretty phrase, nor a friend of perfunctory harmonies. He is brusque and bold, and often sacrifices beauty for truth. He is astoundingly clever in avoiding what we expect. Whether this trait is the result of extreme skill, or an integral part of the melodic conception, it is most difficult to determine. I am inclined to give Schnabel the benefit of the doubt. In either event, the result is very refreshing. The broad opening theme, the darkly-colored slow movement, and the naive rondo were the best moments of the piece.

In his playing young Schnabel revealed himself as a pianist of the objective type, absolutely serious and legitimate. He has a clear, logical idea of everything he plays. It is his endeavor to set in the plainest possible light the entire harmonic and melodic structure of a piece. Variety of touch and clean-cut technic constitute his other artistic virtues. Altogether an extraordinary youth, amazingly sane and well balanced, this Arthur Schnabel.

Professor Halir did nothing new at his concert, except his own Concerto, D major, for violin. The piece is extremely interesting and of splendid workmanship. The themes in the first movement are broad and melodious. The andante is exquisite in conception and treatment. The last part reminds one too much of Ries' "Perpetu-

um." Hahn and Richard Strauss lived together in Weimar. I think this concerto must have lain on a pile of Strauss' manuscripts for several days. In the Mozart Concerto Professor Hahn gave a very uneven performance. He was evidently nervous. The cadenza was hurried almost beyond recognition.

In the Brahms Concerto an accident happened. Professor Hahn stopped. Opinions are divided as to whether there was a slip of memory or a slip of the E string. In the first two numbers Professor Hahn played from the printed page; there were no slips. This playing from music seems to be a habit with the professors at the Hochschule. It is a bad example for the students. A large audience applauded anything and everything.



In her piano recital, Alma Stencel displayed many qualities which had been effectually cloaked at the first concert by the sonorous accompaniment of the Berlin Philharmonic Orchestra. Free to follow her own inclinations, she proved herself possessed of rhythm and temperament.

The short frock, golden curled little virtuosa adapts herself to various styles and schools, a musical accomplishment that many of her older colleagues cannot boast. Beethoven's Rondo e Capriccio, op. 129, a group of Bach numbers, most cleverly adapted by Hugo Mansfeldt, and Brahms' "Nine Waltzes," op. 39, were differentiated with keen musical acumen. "On Pinions of Song," Mendelssohn-Liszt, and Chopin's C minor Etude, op. 10, No. 12, were the least satisfactory numbers. The former lacked lyricism, the latter suffered from too much pedal. Schubert's F minor Impromptu was a masterful achievement, technically and musically. Chopin's "Butterfly" study was delightfully done, and had to be repeated. Liszt's "Héroïde-Elégiaque" (Fifth Rhapsody), and "Hungarian" Rhapsody, No. 13, ended with éclat a program most surprisingly played. The audience was insatiable, and would not lessen its enthusiasm until Miss Stencel had added Liszt's arrangement of Alabieff's "Nightingale."



Maurice Kaufmann, a young American violinist, gave a concert with orchestra at Beethoven Hall, and revealed himself as a player of unusual powers and even greater promise. He has individuality, even if not yet entirely ripened, and that is the rarest of musical virtues. Mr. Kaufmann's technic is exceedingly well developed, and with a little more refining, especially in rapid passage work, should become all-comprehensive. His playing of

the Brahms Concerto was a performance worthy of unstinted praise. He displayed a sure musical and mechanical grasp of this most difficult and most ungrateful violin work. In Wieniawski's "Faust" adaptation there were brilliancy and verve.

An eminently notable achievement of the young artist was the fact that he actually made the Philharmonic players bestir themselves a bit. They did it sulkily enough, to be sure, but they were plainly dominated by this determined young man. Bravo, Mr. Kaufmann! That is what the audience said, long and loudly, and they were rewarded with a fantastic Hubay czardas, dashed off with vim and virtuosity.



I shall try to crowd into a sententious résumé reports of other recent concerts, more or less important, and more or less good:

Dr. Felix Kraus is a profoundly earnest basso, with a fine voice and excellent delivery. Madame Krause-Osborne is very sympathetic and musical. The Grünfeld-Zajic concert was a happy-go-lucky affair. The subscribers go there to enjoy a program of music not all too tragical, and they get it. Conrad Ansorge's piano playing was equivocal. In the Smetana Trio he was too much in evidence, in his solos, too little. Richard Strauss' symphony concerts are already bearing fruit. Weingartner actually produced a novelty at his third concert, "Variations on an Original Theme," by Elgar, an Englishman. The work is strikingly original, and most effective. Elgar has disdained the conventional method of making variations, and his changes lie in curious harmonic and rhythmic turns, rather than in the usual elaborate ornamentation that hides the theme without varying it. Arrigo Serrato is a violinist of considerable technic, great temperament and tonal charm. Ida Reiter-Reich must be able to boast of a blacksmith among her ancestors. Irma Saenger-Seth and Alfred Reisenauer played sonatas for violin and piano. The lady by far outshone her partner. She should procure a musical divorce. F. della Sudda, a Turkish pianist, seemed to have nougat on his fingers. Aldo Antonietti is Italian only in name. In his playing there is no trace of the South. Technic, plenty. Warmth and charm, none. Wilhelmine Niehr-Bingenheimer, remarkable only for her name. E. Howard-Jones, pianist, scholarly, staid and sure. Tilly Braun-Wachholz, singer, funny without knowing it. Paul Heilbrun, pianist, funnier. Minna Weidele, singer, with an aspen-leaf voice. It shook. Advice to a trio headed

by Maria Bruno, piano: Please don't any more. Elfreda Rodha, an electrical soprano. She shocked her audience. Therese Behr, an accomplished artist, with a full, rich voice, and most interesting interpretation. Joan Manén, a grandly gifted young violinist, with much of Sarasate's grace and charm. Engelbert Haas and Eugene Briege should do their vocal practicing at home. Maria Spies, singer, gave her concert one year too soon. Alexandrine Zanolli, violin, a dashing player, with brilliant technic and sensuous tone. Etelka Freund pounded too much at her second piano recital; Victor Staub pounded too little at his orchestral concert. The Holzlaender Quartet deserves more general recognition. In some respects it is superior to the Joachim aggregation. Two quintets by Friedrich Gernsheim were done beautifully. They are fine works, of elevated temper and refined workmanship. Lamond's four Beethoven recitals have come to an end. I attended one of them; that is, I stayed half an hour at each. He drew only fair sized audiences, but won warm praise in the press. At her second concert, Frida Quehl, violinist, confirmed my impression of last week, that she is a talent of exceptional promise. Alphonse Mustel and Joseph Bizet, from Paris, gave a concert for the purpose of displaying the Mustel make of harmoniums. These instruments are supplied with various new devices for producing volume, variety and beauty of tone. The most original of these patents is a stop which produces the effect of a duet for piano and organ. Joseph Bizet played some of his own works, written to emphasize the virtues of the Mustel harmonium. Grace Forbes, a coloratura soprano, made an excellent impression in the "Traviata" aria, "Ah fors è lui." Further study should make of her a very useful artist. Anna Weishahn, a soprano, is too lachrymose. She takes herself too seriously. Gertrude Rombell, soprano, has a fine figure. Vita Gerhardt, pianist, hasn't. Julia Culp, of Amsterdam, is one of the best contraltos Berlin has heard for many months. Her voice is very much like Schumann-Heink's, and in vocal art, too, Miss Culp is not far behind her famous colleague. Karl Mayer, a robustious vocalist, sang enthusiastically to a large and admiring audience. That style of vocalism is much admired here. Richard Buhlig, a pianist, affects a prodigious mop of hair. That is the only respect in which he resembles Paderewski.

Berlin Gossip.

Prof. Heinrich Urban, one of Berlin's best known music critics, died very suddenly two days ago, aged sixty-four years. He was born in Berlin, and early began the study

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of music here, under Hubert Ries and Ferdinand Laub (violin). From 1881 to 1890 Urban was an instructor at Kullak's Academy of Music. Later he became critic of the *Vossische Zeitung*, and formed a large class of pupils in theory, counterpoint and composition. Of his own works, a symphony, "Spring"; a concert overture for orchestra, "Fiesco and Scheherezade," and a concerto for violin, were the most important. None of his compositions attained to popularity. As a critic he was mild, discerning and didactic.

Recent additions to Berlin's large colony of American music students are: Miss Lake (vocal), Washington, D. C.; J. H. Logan (piano), Halifax, N. S.; Miss Haskell (vocal), St. Louis, Mo.; Miss Powers (piano), Chicago, Ill.; Miss Adler (vocal), San Francisco, Cal.; Miss Listemann (vocal), Chicago, Ill.; Misses Holinger (vocal), Chicago, Ill.; Louis Hirsch (piano), New York city; Miss Newkirk (vocal), Philadelphia, Pa.; Miss Edwards (vocal), Helena, Mont.; Geo. Reed (vocal), Chicago, Ill.; Kelley Cole (vocal), New York city; Miss Sylvana (vocal), New York city; Miss Sada Wertheim (violin), San Francisco, Cal.; Mr. Lowne (vocal), New York city; Mr. Blackmore (piano), Tacoma, Wash.; Miss Mame Coton (violin), Danville, Ill.; Miss Ollie Siner (piano), Denver, Col., and Miss Winifred Preston (violin), Brooklyn, N. Y.

Concerto. Holy horror on the part of the Joachim clique is now in order.

Hans Sitt resigned from the leadership of the Leipzig Singakademie. His successor will be Gustave Borchers.

At four concerts to take place in Saal Bechstein, WaldeMAR Meyer has set himself the Herculean task of playing twelve concertos for the violin. The works to be presented are by J. S. Bach (E major), Mozart (D major), Beethoven, Paganini (D major), Ernst (F sharp minor), Vieuxtemps (D moll), Spohr ("Gesangsscene"), Mendelssohn, Brahms, Joachim (Hungarian Concerto), Bruch (No. 3) and Sinding (No. 1).

Last week's musical bill of fare at our Royal Opera contained these courses: "Tristan and Isolde," "Hansel and Gretel," "Die Puppenfee" (ballet), "Fra Diavolo," "Wal-Küre," "Cavalleria Rusticana," "Pagliacci" and "Lohengrin." At the Theater des Westens these works were performed: "Waffenschmied" (Lortzing), "Marriage of Figaro," "Gypsy Baron," "Don Juan" and "Freischütz."

Otto Hegner, the erstwhile piano prodigy, is to be the soloist of the next Wüllner Symphony Concert in Cologne. Hegner will play Brahms' B flat Concerto.

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a letter to the Munich press, saying that not "Till Eulenspiegel," but Strauss' "Death and Apotheosis," was played at the concert in question! The feelings of Mr. Mauke, who probably had not attended the concert, would be interesting in print. It must have been a pleasant moment when he faced his editor.



A few news items from the theatres: Gerhard Hauptmann's "The Red Rooster" is to receive its first production to-night. The piece plays in a Berlin tenement. "Miss Hobbs," by Jerome K. Jerome, translated into German, made a hit at the Dresden Royal Theatre last week. It is to be given here soon. Mme. Josefina Reinl, the excellent artist, will remain at the Berlin Royal Opera. Her contract has just been prolonged for five years. A baritone, Wilhelm Kruse, from Lübeck, will soon make some trial appearances here.



The late Arnold Böcklin seems to have been more than a great painter. A song from his pen was published last week in the Berlin *Welt-Spiegel*. The modest lyric, set to a poem by Goethe, is extremely musical and most expressive.



Paul Prill, the successor of Hermann Zumpe at the Schwerin Opera, has rapidly made himself popular with his new public. For his leading of "Tannhäuser" and Mozart's "Così fan tutte" he received warmest praise from critics and audience. Prill's brother, Paul, is solo flutist of the Berlin Royal Opera. Another brother, Carl, is concertmaster at the Vienna Royal Opera.



The American composer has actually figured on a European concert program. At a recent violin recital in London Sigmund Béel and Henry Bird played Mrs. H. H. A. Beach's Sonata for Violin and Piano, in A minor, op. 34.



Mr. Eckhardt, of Cleveland, Ohio, who has been studying here for several years, recently published a very interesting book of bowing exercises for violin and violoncello. The work has won the indorsement of such artists as Joachim, Hekking, Wirth, Hilf, Marteau and Witek.



Rubin Goldmark, of New York, an extremely talented composer, has arrived in Berlin, and expects to spend the winter here. Several of his compositions are to be heard in concert soon.



The *Tageblatt* speaks feelingly of the penury of minor Berlin musicians. New York, Boston, Chicago and many smaller American cities have a similar tale to tell.



M. Lhèvin, winner of the latest Rubinstein competition in piano playing, will soon give a recital. Godowsky referred to the young Pole as the "king of octave playing."



I don't know whether you have heard that Dvorák has been appointed director of the Prague Conservatory, succeeding Anton Bennewitz, who resigned on account of advanced age.



A German statistician says that in a musicians' directory of the Borough of Manhattan there are listed more than 1,200 piano teachers, 700 vocal teachers, and 650 violin teachers. Some of our American students here, who are aiming for New York, would like to see a reliable directory of the pupils.



The proposed production of "Der Ring des Nibelungen," at the Prince Regent Opera House, Munich, has been postponed till 1903, in order to give Bayreuth the monopoly next year. The Wagner operas chosen for Munich, therefore, are "Lohengrin," "Tannhäuser," "Tristan" and "Die Meistersinger," and there will be twenty-one model representations of those works between August 7 and September 11.



Have you ever heard of Teplitz, in Bohemia? It is a town about the size of Troy, N. Y. It has a symphony orchestra, which gives six concerts each season. Among the works to be produced there this winter are: Bruckner's Symphony in E flat (!), Borodine's Symphony in B minor (!!), and Hausegger's "Barbarossa." (!!!). The soloists at the six concerts will be Teresa Carreño, Fritz Kreisler, Eduard Risler, Vittorio Arimondi, Hugo Beck-

er and Eugene Ysaye. How do they do it? American papers in cities of about 30,000 inhabitants and over, please copy carefully.



The prospectus of the Mannheim Conservatory (Mannheim is a city in South Germany) talks of the "encouraging progress" of the institution for the past year. I looked up the prospectus of 1900. Then there were 138 pupils. This year there are 139. Oh, the dear old patient, plodding Fatherland!



I am authoritatively informed that the report current in German papers of Fräulein Ida Heidler's (Berlin Opera) engagement for next season's Wagner performances in London is entirely without foundation. Fräulein Heidler appears to have a press agent and a steady eye on America.



There are more good things in Nuremberg than dolls, beer and Christmas cake. A philharmonic orchestra has just been started there with a large financial guarantee.



Rimsky-Korsakoff's new opera, with the simple title of "Zarskaja Newjesta" ("Bride of the Czar"), is about to be produced in St. Petersburg.



Geraldine Farrar, the New York girl who recently achieved success at the Royal Opera in "Faust," will sing Violetta, in "Traviata," end of this week.

HARMONICA.

Broad Street Conservatory.

HERE are few recitals by students more entertaining than those given at the Broad Street Conservatory, 1331 South Broad street, Philadelphia, under the direction of Mr. Combs, and the program presented on Wednesday evening, December 4, was in every way up to the standard of the institution. The vocalists, Miss Louise De Ginther and Miss Luna Dickson, both pupils of Herbert W. Greene, were delightfully entertaining, while the pianists represented the work done with Mr. Combs, the director. A number deserving special mention is the harp solo "Aubade," by Hasselman, which was played in a graceful manner by Miss Helen Ullom, a pupil of Mr. Cortesi. The program from the beginning to the concluding duet evidenced the quality of the work done at the conservatory. Every number was creditably prepared, and showed throughout earnest, sincere application to study.

GASTON M. DETHIER.—Gaston M. Dethier, organist of St. Francis Xavier Church, New York, whose remarkable command of his instrument is the wonder and admiration of all who have heard him play, recently gave two recitals, one at Bridgeport, Conn., and the other at Buffalo, N. Y. The criticisms which follow will serve to indicate his success:

A most remarkable exhibition of organ playing was given last evening at the opening recital at St. Mary's Church by Gaston M. Dethier, organist of St. Francis Xavier's Church, New York city.

It is difficult to attempt a description of the work of this modest appearing young man without using language that many people would regard as highly extravagant, if not rhapsodical. Yet superlatives are all that seem fitting as memory recalls the never-before-heard rapidity of finger movement, combined with so pure and perfect a legato, the kaleidoscopic changes in registration producing a marvelous variety of colored tone-pictures without pause or apparent effort; the smooth, expressive pedal work; the ease with which this master toyed and played with the greatest of all instruments, even as an artistic violinist would toy and play with his violin, and, equally like him, playing with a pathos and expression touching and sweeping every emotion of the human heart.

Those who were present may congratulate themselves on having had the privilege of listening to one of the greatest masters of the organ the modern world has produced.—Bridgeport Standard.

Three of the finest recitals heard in the Temple of Music during the entire series thus far were given last week by Gaston M. Dethier, organist of St. Francis Xavier's Church in New York. Mr. Dethier ranks among the very best organists in this country, and his reputation is by no means overrated. His technic is all sufficient, but the listener scarcely thinks of it, for it is but the means to the end. His beautiful coloring, his satisfying repose, his poetic interpretations, these are what especially characterize his playing and raise him to the high level of the master of the organ. Perhaps in nothing was his musical feeling more apparent than in the very beautiful accompaniments which he played for Miss Grace Carbone, who sang very sweetly the solo, "And God Shall Wipe Away All Tears from Their Eyes."—Buffalo Herald.

HAMLIN'S STRAUSS RECITAL.—The recital which George Hamlin will give at Mendelssohn Hall promises to be one of the most interesting of the winter. As we have heretofore announced the program will consist entirely of lieder by Richard Strauss. The program was published in a previous number of THE MUSICAL COURIER.

FROM PARIS.

PARIS, NOVEMBER 21, 1901.

"GRISELIDIS," libretto by Armand Silvestre and E. Morand, music composed by Massenet, was produced for the first time last night at the Opéra Comique. It is styled a conte lyrique. This is an age in which to characterize the diversity of forms and the craving for the new. Other nomenclature must be sought for, the old names no longer sufficing to characterize these tentative efforts. Instead of the old terms of grand opera, or opera buffa, we have drame lyrique, conte lyrique, &c. Sullivan and Gilbert invented the term comedy opera for their productions, and in France we have no longer opérette or opéra bouffe, but opérette à grand spectacle.

The poem of this new work is taken from the "Decameron," and has already formed the subject of a play produced some time ago at the Comédie Française. The present version differs but little, so far as the form is concerned, from that produced some twelve years ago, a prologue being the only important addition.

The music, of which I will speak more fully another time, is in the melodious, particular style of Massenet, and with all his well-known effects of flute and harp in the orchestration. The prologue made the greatest impression of any part of the work, although a passage sung by Dufranne in the first act is perhaps the most beautiful in the whole opera. It is an exquisite melody, with charming ideas given to the horns and cor anglais. The work scored another success for the prolific composer of "Manon," "Werther," "Eve," &c.

Mlle. Bréval, as singer and actress, was at her best, being ably supported by Fugére, who as the Evil One, gave in appearance and bearing an entirely different presentation of the devil we are accustomed to in the works of Gounod, Boito or Berlioz. The stage setting, as is usual at this house, is singularly poetic and beautiful.



That no one is a prophet in his own country is an aphorism so trite that I will not inflict it on the readers of THE COURIER. In looking over the entire world of music, one is struck by the fact that it was never so true as at the present day. In Germany, French composers and performers seem at present entirely in vogue. Colonne with his orchestra triumphs in Berlin. Nikisch, with his Philharmonic Orchestra from Berlin, achieves unheard of success in Paris. Bernhardt plays in a tongue unknown to the majority of her listeners in America, creates a furore, and reaps an abundant golden harvest. Duse plays in Paris to audiences equally unfamiliar with the language, and is acclaimed the greatest of all living actresses. At the Opéra we get "Tannhäuser" and "The Valkyrie" oftener than anything else, while Wagner excerpts form the largest portion of the symphonic concert programs. How much of this is snobbery in art, and the constant vaunting of what is foreign and exotic—or as an old English proverb has it, "dear bought and far fetched"—is not a question into which one cares to enter at present. It certainly seems at present as if the most certain passport to public favor is a foreign one. So, for instance, one is not now astonished to hear from Leipsic, that most conservative of musical cities, with a theatre, as one had thought, almost exclusively Wagnerian, that the "Samson and Delila" of Saint-Saëns has met with great success on its first presentation there, and the name of the composer was cheered heartily at the end of the performance.

Reyer, the composer, of whom I spoke at some length last week, deplores the influence of Wagner. Not that he does not recognize the genius of the master, but that he believes his influence to have been unhealthy and inimical to the individuality of French musical art, as instanced by the eccentric productions of the innumerable imitators of the German composer in France. In a recent interview Reyer says: "As for the repertory [at the Opéra] look for yourself. The public do not seem at present to care for the works of Gluck, Weber, Halévy, Meyerbeer, &c., and Berlioz even, who was thought during his lifetime to be a terrible revolutionary, now seems tame and tepid to your real Wagnerian. Only recently at a concert where a number from the 'Freischütz' was attempted to be given it was hissed. Worse still. Listen to this. Madame Gounod related it to me herself: Gounod was dying. A young musician presented himself, and insisted in the most earnest manner on speaking to the composer. It was explained that this was under the conditions utterly impossible. 'I regret exceedingly the inability of M. Gounod to see me,' said the young musician, 'because I wanted to say to him, before his death, that nothing he has written has any musical value whatever, and that when he is gone not one of his compositions will outlive him.'

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Such is the state of things," continued Reyer, "and for my part I am so disheartened that I have ceased to write. They are about to mount my opera of 'The Statue,' a work composed thirty years ago, but that is quite outside the immediate discussion, but I assure you that if I composed a new work, and they were to ask me for it at the Opéra, I would not give it to them. The only remedy for this state of things is, in my opinion, to revive the taste for the best classics of the French school by mounting these works at our subsidized theatres, thus forming the taste of our young composers, while permitting the development of their own personality, in case they possess one."

I give the opinions of Reyer without commenting on them. The incident of a number from "Freischütz" being hissed at a concert performance I know nothing of, but I can bear testimony to the enthusiastic reception that greeted the close of the overture to this opera at its splendid performance by the Philharmonic Orchestra of Berlin last season, under Nikisch, at the Cirque d'Eté of Paris.

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Fantastic Symphony.....Berlioz
Overture to Phèdre.....Massenet

The study of the symphony continues at these concerts. Weber's place as a symphonic composer is analogous to that held by Méhul, Hérold. The work is only interesting from the point of view of musical history. The enthusiasm that greeted the close of a fine performance of Berlioz's Fantastic Symphony was so great that the "March to the Torture" had to be repeated. The only novelty was a fantaisie for piano and orchestra by Louis Aubert, a pupil of the Conservatoire, where he studied harmony under Gabriel Fauré. This work is scarcely so much in the form of a concerto properly so called, as a symphonic movement, with a part for piano solo. It seemed to me uninteresting, although very well played by Louis Diemer, to whom it is dedicated, and who was the composer's piano teacher.

LAMOUREUX CONCERT.

Third Symphony (Erotica).....Beethoven
Stella, Lyric poem.....Henri Lütz
Madame Mathilde Polack.
Fantaisie for piano and orchestra.....E. Bernard
Solo piano, M. I. Philipp.
Siegfried Idyll.....Wagner
Air from Alceste.....Gluck
Madame Polack.
Invitation to the Waltz (Weingartner).....C. M. von Weber

In England certainly, and possibly elsewhere, the dramatic stage has been inundated by what are termed "society" actors. To such an extent has this evil grown that competent and experienced actor folk find it, in the former country at all events, very difficult to earn a livelihood. I did not know that this influx of titled personages threatened the operatic stage until I read in a recent paragraph that Baron M. Battistini, who came to Paris to study the role of Werther with Massenet, has returned to Warsaw. "Werther" (of which the title role has been transposed from tenor to baritone for Baron Battistini) will be performed to-night. It is bad enough to have titled singing teachers, as the Marquis de T— or Madame M—, Marquise de C—, glittering and delusive baits wherewith to entrap those who seek the tinsel for the gold, the unreal for the real, but if the aristocracy invades the musical field, why, heaven help us!

I see by a London paper that Princesse de W— is announced to give a vocal recital in London.

It is not generally known that although Mario some-

times styled himself Marquis di Candia the title was not a genuine one, nor does it, I believe, exist.

"Siegfried" is being actively rehearsed at the Opéra, and it is expected that it will be ready between December 18 and 20. The following is the cast of the principal roles: Siegfried, Jean de Reszké (Vaguet and Dubois); Pilgrim, Delmas; Alberich, Noté; Mime, Lafitte; Fafner, Paty; Forest Bird, Madame de Noce, and Brünnhilde, Madame Acté. I have already spoken of the lack of really distinguished female singers at the Grand Opéra of Paris. This is particularly apparent in assigning the role of Brünnhilde to Acté. This artist is capable and conscientious, an excellent Marguerite and Juliette. I appreciate her talent very much, but it certainly does not lie in the direction of the Wagnerian heroines. There was some rumor of engaging Bréval for the part, but she is at present singing in Massenet's new work at the Opéra Comique, and after that joins Grau's company in America.

DE VALMOUR.

NEW YORK MUSICAL LEAGUE.

THE vocal department of the New York Musical League (formerly Women's Philharmonic Society) held an interesting meeting in the rooms of the League, in Carnegie Hall, last Thursday evening. Vocal numbers were contributed by Mrs. Priscilla Wallace, Miss Mary Louise Gehle, Miss Martha M. Henry and Miss Freda Buesing. Miss Buesing, who is a pupil of Mme. Anna Lankow, sang "Frühlingsnacht," by Boehm, and "Since We Parted," by Allitsen, in a way to reflect creditably upon her teacher, who played most musical piano accompaniments for the songs.

Miss Gehle, a pupil of Mme. Doria Devine, revealed excellent vocal technic in an aria from "Semiramide." Mrs. Wallace sang sympathetically, "Du bist wie eine Blume," by Cantor. Miss Henry, who is a young singer with taste and good enunciation, sang the aria, "Oh! Love, Thy Help," from "Samson and Delilah," and songs by Liszt and Schumann. The question discussed for the evening was:

Resolved, "That Italian musicians have done more for the advancement of singing than those of any other country." The paper on the affirmative side was read by Miss Lillie d'Angelo Bergh, and Madame Lankow read the essay taking the negative side. William G. Stewart, director of the American School of Opera, took part in the discussion, which followed the reading of the papers. The subject for the evening is hardly new, but the Musical League is a private society, and therefore has a right to discuss any subject. What transpires at these private meetings really concerns no one but the members, and that is the reason why THE MUSICAL COURIER refrains from criticism or from giving advice.

PRIME-STEVENSON IN NEW YORK.—Irenaeus Prime-Stevenson has returned to his home in New Jersey, and will be there and in New York during the next few months, returning to Vienna—his European residence—in February or March. Mr. Prime-Stevenson's health is not as yet perfectly satisfactory, the climatic conditions of New York being unfavorable to his permanent improvement. He will return to Austria-Hungary by way of Sicily, Naples and Rome.

MINNIE TRACEY.—The American soprano, Miss Minnie Tracey, is having extraordinary success in Europe. Her present concert tour embraces thirty-two concerts in Sweden, which will end the latter part of this month. After that she sings in Switzerland. On February 4 Miss Tracey is to sing in Mannheim, Germany, and probably will remain in Germany for some time.

THE TWIN CITIES.

Twin City Office THE MUSICAL COURIER,
825 HAGUE AVENUE,
St. Paul, Minn., November 30, 1901.

THE musical season in the Twin Cities has opened auspiciously and is well under way. The several musical clubs have issued programs for the year, showing that this will be one of the most brilliant winters, musically, ever known.

The first prospectus to reach me was that of the Ladies' Thursday Musical of Minneapolis, and a fine course of study is outlined.

The Philharmonic Club, Minneapolis, has planned a series of concerts for the winter season that will be most interesting. On December 9 the club will present "The Messiah," with the assistance of several well-known artists whose specialty is oratorio work. They are Mrs. Genevieve Clark Wilson, soprano; Miss Mabelle Crawford, contralto; Glenn Hall, tenor, and Joseph S. Baernstein, basso. The second concert, February 12, will be made up of English part songs, and the soloist will be Miss Sara Anderson, soprano. "The Creation" will be given on the evening of April 2 and the club has secured the services of Theodore Van Yorx, tenor; John W. Lince, basso, and Miss Electa Gifford, soprano, all of whom will give the oratorio in the best manner.

The St. Paul Choral Club will give "The Messiah" at People's Church December 10, with the assistance of the same singers that the Philharmonic has engaged for their presentation. St. Paul's entertainment course will offer a number of superior musical attractions under the auspices of the Y. M. C. A. The first of these will be Nordica's recital at People's Church, December 3. The Twin Cities are to have a rare treat in that Nordica will present the entire program on December 2 in Minneapolis and the following evening in St. Paul, alone, with only an accompanist.

The active members of the Apollo Club of Minneapolis are straining every effort to make this season an unprecedented one and great care has been taken to engage only the best soloists that can be secured. At the opening concert, December 11, Lyceum Theatre, Signor Campanari, baritone, and Miss Mae Louise Campbell, soprano, will be heard in a number of good selections. Harold Bauer, the well-known pianist, will contribute to one of the later concerts.

Music in Minneapolis.

Fannie Bloomfield-Zeisler will give a recital in this city December 4 at the Lyceum.

Canada's famous band, "The Kilties," is to give two performances, afternoon and evening, at the Lyceum November 30.

The second concert of the Danz Symphony Orchestra was given at the Metropolitan Theatre Sunday afternoon, November 24. A large audience was present to enjoy a program that was well selected and gave evidence of careful rehearsals. Miss Clara Williams, soprano, was the soloist, and rendered Gounod's "Father, Hear Us," with rare interpretation. If Mr. Danz continues to maintain the high standard of programs he has given so far, there is no doubt that the Symphony Orchestra will become a permanent institution. It is to be hoped that music lovers of Minneapolis will embrace this opportunity and give such an organization the encouragement it deserves.

A brilliant young violinist, Miss Florence Austin, made her début at the Lyceum Theatre Wednesday evening, November 20. This was her initial appearance after several years of hard study abroad and she has fully justified the predictions of music critics who said that she would probably become a really great woman violinist. She

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showed good musical taste in the selection of her program and played some difficult numbers with perfect poise. Miss Austin's technic is exceptionally good and her tone color very beautiful. She was ably assisted by Miss Mathilda Dressler, who contributed several selections on the violoncello. William H. Dale, tenor, also assisted, but unfortunately was suffering from a severe cold and therefore was not heard to advantage.



Whitney Tew gave a song recital Friday evening, November 22, under the auspices of the Teachers' Club Course. It is undoubtedly true that had Mr. Tew presented different selections he would have carried his audience. As it was, his program was too long and lacked interest. The song cycle "In Memoriam" especially failed to appeal to his hearers. However, the latter part of the program was the most appreciated, and showed his splendid voice to the best advantage. His rendition of several German songs was excellent.

Miss Verna Golden and Carlyle Scott gave a piano and violin sonata recital on the evening of November 25 at the Unitarian Church. The program was on a high order, and well given.



John Parsons Beach, pianist, gave an unusually good program at his recital on November 20. Each number was well given, and his interpretation of the group of selections from Chopin was admirable. Mr. Beach has improved very much during his year of study in Boston.

St. Paul's Musical Affairs.

One of the world's greatest pianists, Fannie Bloomfield-Zeisler, will give a recital December 5 at the People's Church.

The Kilties will also give two performances November 29 at the People's Church.

The Schubert Club presented an interesting program November 27 at Summit Hall. Selections from German composers were given, and it was an enjoyable program throughout.

MAUDE MARSHALL.

AN UPHEAVAL IN THE CITY CHOIRS.—That New York is the Mecca for singers is certainly evidenced by the large daily enrollment of fine voices at the Townsend H. Fellows Choir Exchange. These singers come from all parts of the United States, and are naturally desirous of securing church positions in the metropolis. Some of the best voices heard in the city for years are members of this exchange this season, and it goes without saying that a number of them will secure leading churches. All appearances go to indicate a great upheaval in the city choirs. Mr. Fellows says he knows of nine of the principal churches that intend making an entire change in the personnel of their choirs, so that there will be a busy time next spring selecting voices to fill these and the many others which will occur. A large number of the leading organists of America are also members of this exchange this season, waiting for the time of the year when the changes are made.

THE APOLLO CLUB.—The Apollo Club, of New York, gave its first concert of the season in the grand ball room of the Waldorf-Astoria, Thursday evening, December 5. The club had the assistance of Miss Isabelle Bouton, contralto; Miss Anna E. Otten, violinist, and Emil Levy, accompanist. The work of the club showed much improvement over last year. The voices are well balanced, and the quality of tone was superb. Incidental solos were sung by Willis E. Bacheller and W. Glasgow Greene. Dr. Franklin D. Lawson sang "Lohengrin's Declaration" in a masterly fashion. He was in fine voice and merited the applause he received. The next concert will be given Thursday, February 20, 1902.

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MILWAUKEE.

MILWAUKEE, December 6, 1901.

THE musical season opened in Milwaukee last month will prove to be an unusually busy one; in fact it is no exaggeration to state that this city will witness a veritable inundation of concerts and recitals, there being up to the present time at least 100 musical events accounted for.

Hugo Kaun, who has been introducing his compositions in Berlin and Leipsic, meeting with the warmest enthusiasm and great artistic success, returned home November 3. His friends and admirers tendered him a hearty welcome, the Milwaukee Maennerchor, of which organization Mr. Kaun is director, arranging a banquet in his honor.



The Chicago Orchestra, under the auspices of the Milwaukee Maennerchor, gave its first concert of the season November 12. Bruno Steindel, the cellist, was the soloist. The program, which was an intellectual treat, opened with Weingartner's new Symphony in E flat, op. 29, No. 2, which was followed by D'Albert's Concerto for 'cello. The symphony proved of exceeding interest, the thematic material and development, as well as the remarkably clever instrumentation being distinct features. The D'Albert Concerto, though somewhat lengthy, proved a grateful task for Mr. Steindel, who mastered its great technical difficulties with refreshing ease, his artistic temperament adding to the perfect reading of the work.

The orchestral contributions further included the symphonic poem, "Le Chasseur Maudit," by César Franck, and fragments from "Das Rheingold," arranged by Theodore Thomas.

The orchestra gave a masterly interpretation of all these works and it is with the keenest delight that the next appearance of Mr. Thomas and his orchestra is looked forward to.



The A Capella Choir concert, November 18, proved a success. The singing of the choir, under Mr. Boeppeler's leadership, exhibited a marked improvement in tone quality and ensemble.



Mme. Fanny Richter, a pianist of note, was the soloist on this occasion, being heard for the first time in Milwaukee. She proved herself possessed of an unfailing and glittering technic and an intelligent musical understanding her reading of "St. Francis on the Waves," by Liszt, and "Magic Fire," by Wagner-Brassin, being especially praiseworthy. Miss Garrita Nash, under whose direction "The Ballad Concerts of America" are given, added greatly to the success of the undertaking by securing Madame Nordica for the second concert of the series, November 30. The famous singer took her audience by storm and awakened such enthusiasm as has not been witnessed here in a long time. Madame Nordica was in superb voice, but it was in the last half of the program that her magnificent organ displayed its full glory of power, sweetness and purity, until at the close enthusiasm reached such a height that it was with reluctance her audience saw her leave. Mr. Romanye-Simmons played the accompaniments most acceptably. His performance, however, of the C sharp minor Polonaise, by Chopin, failed to prove as satisfactory, there being a too exaggerated use of the tempo rubato, besides deviating rather freely from the true character of the composition. The last of the above concerts will be held at the Exposition Building December 14, the Pittsburg Orchestra, under the leadership of Victor Herbert, having been engaged.



Thursday, December 5, the Milwaukee Symphony Orchestra, an organization containing fifty local musicians, will make its initial public appearance. Mr. Boeppeler, the conductor, has exhibited considerable energy in inciting in-

terest in the new undertaking. That this city is capable of supporting a first-class orchestra is without doubt the case, and it is to be hoped that Mr. Boeppeler's efforts toward paving the way for still better things may meet with the encouragement of all those who have the welfare of good music at heart.



The Musik Verein is busily rehearsing for its concert, December 12, which will be largely devoted to male chorus work. Among the numbers to be sung are "Fest Motette," by Klughardt; "Gypsy Songs," by Brahms, and "Liebe," by Strauss. The last named will be sung for the first time in this country in public. Jean Gérardy, the cellist, is to be the leading soloist, the other soloist being J. Erich Schmaal, of this city.



The Arion Musical Club, which is entering upon the twenty-fifth year of its existence, will give a jubilee course of four concerts, the excellence of which is guaranteed. The season will open with a festival performance of "The Messiah," the society having engaged Mme. Eleanor Meridith, Miss Mabelle Crawford, E. C. Towne and W. A. Howland for the performance. As the chorus is the largest and best in the history of the club, an ideal rendering of the oratorio may be expected.



Miss Helen Glenny announces three subscription recitals to be given at the Pfister Hotel, similar to those which, under her auspices, Milwaukeeans enjoyed last year. For these recitals Miss Glenny has secured Miss Howell, Esther Féé and Plunket Greene.



Franz Neumann, recently from Berlin, has been engaged by Hugo Kaun as an assistant in his newly established school of music. Mr. Neumann is a thorough musician and a welcome accession to the Milwaukee music colony.



The United Wisconsin Conservatories of Music are in a decidedly flourishing condition, the largely increasing number of pupils having necessitated further additions to the faculty.



Herman Zeitz, formerly instructor of violin in the University School of Music at Ann Arbor, Mich., and more recently with the Wisconsin Conservatory of Music, this city, has opened a school of music of his own, which is in a prosperous condition. He recently gave a very successful pupils' recital.



The Milwaukee Trio, consisting of J. Erich Schmaal, piano; Herman A. Zeitz, violin, and Ernst Beyer, 'cello, inaugurated its series of musicales by giving a recital at the Athenaeum, November 15. As a novelty the trio performed a Quartet, op. 9, in A flat, by Ippolitoff-Iwanoff, Albert Fink, viola, assisting. The composition found favor with the audience, it being both brilliant and tuneful. Why the composer should have titled it Quartet is a mystery, as it savors more of a potpourri than anything else. The program further included the C minor Trio, op. 101, Brahms, and several concerted songs creditably executed by Miss Eva Thelen, soprano; Mrs. Louis Frank, mezzo soprano, and Mrs. Bruno Fink, alto.



Daniel Protheroe, the well-known conductor and composer, has recently published a number of songs entitled "Six Lyrics." They are among the best efforts of Mr. Protheroe, and are receiving high commendation from some of the leading critics.



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CINCINNATI, December 7, 1901.

THE musical event of the present week was the first concert of the Orpheus Club in the Auditorium on Thursday evening, December 5. For some years past the club has been the only English singing society of importance before the public since the Apollo Club retired to the privacy of entertaining only its members and invited friends. Under the long and able direction of Charles A. Graninger it enjoyed a prosperous and useful career. Only this year was the club reorganized, after the regretted departure of its old director, and Edwin W. Glover, who has been for some time identified with the training of the festival chorus, took the reins in his hands.

This was the first public appearance of the reorganized club under its new régime. The result was most gratifying, and proved how well and enthusiastically the members have responded to the situation. The chorus has been considerably strengthened, both in the firsts and seconds. The first tenors were particularly resonant and responsive. The uniform quality of musical tone that was maintained attracted attention. It was never volume at the sacrifice of tone—and yet the volume was entirely adequate to the requirements of the selections. One of the successes of the chorus singing was Nevin's "Marching." Its rhythm was spiritedly given. The best number in point of shading and an almost perfect ensemble was Parker's "The Night Has a Thousand Eyes." In "The Lost Chord" of Sullivan the chorus rose to a genuine crescendo. Two da capos were given to "The Lost Chord" and "The Monk of the Mountain."

There were two soloists—Sidney Biden, baritone, of Chicago, and Signor P. A. Tirindelli, violinist, of the Conservatory of Music.

Mr. Biden left a favorable impression. He has not a "big" voice, but it is musical, well rounded—true to the feeling and full of temperament. He failed somewhat in the dramatic requirements of the Massenet aria, but in the miscellaneous numbers proved himself a warm, sympathetic singer, especially in Schubert's "Faith in Spring."

A beautiful number was the Nocturne by Tirindelli, sung by the chorus. Its soft, languishing character suits well the sentiment of the words, and its instrumental fabric shows ingenuity and uncommon skill of treatment, as a solo. The composer was called out before the audience at its close. In his solo numbers Mr. Tirindelli proved himself an artist of keen musical perception and scholarly accomplishment. His interpretation of the "Fantasia Appassionata" was of a lofty type—technically clean, of fine gradations and poetic to a high degree. The encore was a Capriccioso of his own, which he played crisply. His miscellaneous numbers were a Serenade by Saint-Saëns and one of his own compositions.

An operatic concert quite out of the ordinary run of events was given at the Aeolian Hall on the evening of

December 6. A large and cultured audience was present. The following program was presented:

Aeolian Orchestrelle, Lohengrin Introduction.....Wagner

Scene and Duet, Act II.:

Elsa Jessie Langlands Thomson

Ortrud May Perin

Frederick Charles H. Thomson

Aeolian Orchestrelle, La Favorita (Overture).....Donizetti

Scene and Aria, Oh, Mio Fernando.....Leonora, Mary Naomi Chapman.

Pianola, Ophelia.....Nevin

Mad Scene and Aria, Hamlet.....Thomas

Ophelia, Jessie Langlands Thomson.

Pianola, Walther's Prize Song.....Wagner

Mikado Sullivan

"Three Little Maids from School".....Yum-Yum

Pitti-Sing.....Jessie Langlands Thomson

Peep-Bo.....Pearl Keith

Aria—Katisha May Perin

Song—Ko-Ko.....William Hanson

Pianola, Florence Waltz.....Liebling

Chorus and Solo, Mikado: Pitti-Sing.....Ella May Bassett

Yum-Yum Pearl Keith

Chorus—Mary Rice, Ella May Bassett, May Perin, Bertha Calvert, Eugenia Pedretti, Ida Ewing, Julia Heltrich, Marie Blackman, Naomi Chapman, Florence Keith, Jessie Langlands Thomson, Pearl Keith.

The impression of the entire evening was that Mrs. McAlpin has thoroughly mastered her subject—the training of pupils for grand opera. She was responsible for every detail of the success. The costuming was elegant and correct; the staging was such as would have reflected credit upon a professional performance. At the head of a school of American opera Mrs. McAlpin would find a place which would well become her tact and ability. Several of the participants, such as Jessie Langlands Thomson, May Perin and Mary Naomi Chapman, have exceptional talent for the operatic stage.

The following from the Minneapolis *Journal* gives some idea of the attention and esteem Chas. A. Graninger is receiving as director of the Apollo Club, of that city. Mr. Graninger is a Cincinnatian, and has spent some twenty years in the musical life of Cincinnati as an educator, director, pianist and organist, wherein his efforts have met with much success. He is the founder of the Auditorium School of Music, in the direction of which he is assisted by Mrs. Graninger:

"A delightful affair of last evening was the reception given by the Apollo Club in the new club rooms in the Lyceum Building. Great clusters of white and yellow chrysanthemums were arranged with palms in the parlors, and red roses were in the studio. The guests were received by the officers of the club, Mrs. George Eustis, Frank Joyce, Barrow, Eichman, Brimmer, Cooper and Ludgsdin, who assisted Charles A. Graninger, the new director and the guest of honor. A charming musical program was given by Miss Clara Williams, Miss Helen Hall, Mr. Hollenberg, of Little Rock, Ark., who has recently come to Minneapolis. Mrs. Edgar Runyan and Mr. Graninger were the accompanists. Hugh O'Donnell gave several readings. Frappé and ices were served. About 400 guests were present to meet Mr. Graninger. The club will give a second reception in about six weeks for the musicians who have recently come to Minneapolis."

Mr. Tirindelli, head of the violin department of the Conservatory of Music, will give a violin recital in Hamilton, Ohio, some time in January.

On Friday afternoon, the 22d ult., the first of a series of lectures at the Auditorium School of Music on "The An-

atomy and Physiology of Voice Production" was given by Dr. W. C. Harris. The lecture was illustrated by charts and some rare models the doctor brought from abroad. Besides these Dr. Harris brought for the examination of those in attendance a human larynx, which was the means of real understanding of his remarks. The lecture was well attended and appreciated by the large class of vocal and elocution students present. The next lecture in this series will be given January 17.

A violin recital of considerable interest was given by Leroy McMakin, assisted by Miss Frances C. Shuford, pianist, both of the Conservatory of Music faculty, on Friday evening, December 6. Both proved themselves growing musicians, who are steadily increasing in their artistic calibre. Mr. McMakin is a pupil of Tirindelli. The program was as follows:

Sonata for piano and violin, No. 2, A major.....Brahms
Concerto in G minor, op. 26.....Bruch
Introduction and Rondo, Capriccioso.....Saint-Saëns
Romance in E flat.....Rubinstein
Appassionato.....Tirindelli
Hungarian Dance, No. 8, A minor.....Brahms-Joachim

The date of the first college orchestra and chorus concert has been changed from December 18 to January 18, 1902. Mr. Van der Stucken made this change at the request of a number of music lovers who did not wish to deprive themselves of the pleasure of hearing both the orchestra and chorus concert and the grand opera. The college orchestra and chorus rehearsals have been unusually well attended for this concert. In the orchestra the strings alone comprise thirty members; while in the chorus there are over 100. The rehearsals will continue to be held on Wednesdays and Thursdays—the chorus on Wednesday and the orchestra on Thursdays, at 3:15 p. m.

Miss Mannheimer, director of the School of Expression of the College of Music, will give a recital in Indianapolis on next Wednesday evening, December 11. "Nance Oldfield" and a miscellaneous program will be given.

The fourth of the series of invitation events will be given by the School of Expression of the College of Music on Saturday evening, December 21. The program includes an evening of comedy, and will be given under Miss Mannheimer's direction.

The subject of the next lecture in the history of music course will be "The Age of the Netherlanders," and will be given Monday afternoon, December 9, in the Lyceum. A. J. Gantvoort, who delivers these lectures, is exceedingly well pleased with both the attendance and the interest the students have taken.

Mr. Van der Stucken will personally direct one of the rehearsals before Christmas of "The Messiah," which will be given by the Cincinnati Choral Union. The rehearsals are now being conducted by Dr. N. J. Elsenheimer.

Dr. Wade Thrasher delivered the fourth of the series of lectures on the voice, Friday afternoon, December 6. The next lecture will be given by Dr. Thrasher on Friday, December 13, at 4:30 p. m., and all members of the vocal profession are invited to attend.

Edmund A. Jahn, member of the College of Music faculty, was one of the soloists at the first Orpheus concert of the season.

J. A. HOMAN.

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MUSIC IN BROOKLYN.

If any of this week's concertgivers in Brooklyn are overlooked they must put the blame upon the calendar. The writer does not recall a week when events crowded upon each other as they do from Sunday to Saturday of the current week. Under the circumstances several of the reviews must be deferred until next week. The musical week began Sunday afternoon with a matinee by the Arion Society at Arion Hall. A report of this concert will be found on another page of this issue. Monday evening the Brooklyn Saengerbund gave its first orchestral concert under the auspices of the Brooklyn Institute. We publish the program, leaving criticism for next Wednesday:

Overture to the musical comedy, <i>Die Abreise</i> (The Departure) (new)	D'Albert
Orchestra.	
Jagdmorgen, Hunting Song.....	Rheinberger
Male chorus a cappella, Brooklyn Saengerbund.	
Aria from <i>Odysseus</i>	Bruch
Mrs. Louise Scherhey.	
Todtenvolk (The Spectres of Tydal) (first time in Brooklyn)	Hegar
Ballad for male chorus a cappella, Brooklyn Saengerbund.	
Symphonic Poem, Aus Bohmen's Hain und Flur (from Bohemia's Fields and Forests).....	Metzner
Orchestra.	
Aus alten Marchen (Visions).....	Sucher
Ladies' Chorus of the Brooklyn Saengerbund and Orchestra.	
Piano solo, Concerto No. 3 (new).....	Scharwenka
Arthur Hochman and Orchestra.	
Ein Stündlein wohl vor Tag (An Hour Ere Break of Day) (new)	Thulie
Old Black Joe (arranged).....	Van der Stucken
Elfenlocken im Walde (Elfin Whisperings in the Forest) (new). Bunte	
Incidental tenor solo, William Bartels. Male chorus a cappella, Brooklyn Saengerbund.	
Songs—	
Seligkeit (Bliss).....	Jensen
Mignon	D'Hardelot
Mrs. Louise Scherhey.	
Der Magstolz (The Bachelor) (new).....	Arnold Mendelssohn
Mixed Chorus of the Brooklyn Saengerbund and Orchestra.	

Monday evening also Hugo Trotschel gave his second organ recital of the season at the German Evangelical Lutheran Church. The soloists were Miss Elsa Green, soprano, and R. C. Kaufmann, basso. The program follows:

Organ Concerto, op. 7, No. 1, in B flat.....	Händel
Solo, Hear Ye, Israel.....	Mendelssohn
Miss Elsa Green.	
Pastorale in E.....	César Franck
Bridal Procession.....	Max Gulbins
Soli—	
O Isis and Osiris (Magic Flute).....	Mozart
Go Not from Hence (Ruth).....	A. R. Gaul
R. C. Kaufmann.	
Siegfried's Rheinfahrt.....	Wagner
Capriccio	Capocci
Solo, Two Songs.....	Schumann
Miss Elsa Green.	
Christmas Fantasia.....	Tombelle

The remaining recitals will take place January 13, February 10, March 10 and April 14.

Last evening (Tuesday) the Brooklyn Apollo Club gave its first concert of the winter at the Academy of Music. Two artists new to Brooklyn appeared, Miss Augusta Cottlow, pianist, and Miss Estelle Liebling, soprano. Miss Cottlow played Brahms' B minor Rhapsodie, Liszt's "Wal-

desrauschen" and the Schubert-Tausig "Military March"; Miss Liebling the aria "Thou Charming Bird," from David's "La Perle de Brésil"; an eighteenth century song, "At Parting," by Rogers, and "The Nightingale," by Alabieff. The selections by the club included compositions by Spicher, Beschnitt, Sokolow, Kremer and John H. Knowles. A review of this concert will appear next week.

The Venth-Kronold String Quartet, assisted by Mme. Berta Grossé-Thomason, gave the second concert of the season at Wissner Hall on Tuesday night. A report of this concert next Wednesday.

Mrs. Stuart Close, a professional pupil of Dr. Hanchett, gave the second in a series of musicales at her home, 209 Hancock street, last night (Tuesday). The hostess contributed several piano solos.

Compositions by Louis V. Saar and Johannes Brahms were played at the first December meeting of the Tonkünstler Society on Tuesday night. The vocalist of the evening was Miss Dorothy Moller. The program, a highly musical one, was arranged as follows:

Song Quartet, G major (MS.).....	Saar
David Mannes, first violin; Ludwig Marum, second violin; Jacob Altschüler, viola; Leo Schulz, 'cello.	
Songs for contralto—	

Marie, op. 18, No. 1.....	Franz
Ein Ton, op. 3, No. 3.....	Cornelius
Veilchen, op. 1, No. 2.....	Cornelius
Miss Dorothy Moller,	
Accompanied by Mrs. Florence Brown Sheppard.	
Quintet, F minor, op. 34.....	Brahms
Alexander Lambert, piano; Ludwig Marum, first violin; David Mannes, second violin; Jacob Altschüler, viola; Leo Schulz, 'cello.	

Comments on the above will be published in next week's issue.

This evening (Wednesday) at Wissner Hall, Miss Gertrude H. Wagner, assistant teacher at the Claassen Musical Institute, will give a pupils' concert. Master Arthur Claassen, a son of Conductor Claassen, will make his début, playing a duet with Miss Eloise Bramble. Miss Hildegard E. Claassen, a daughter of the conductor, will also appear. Small violin pupils of Carl Venth will assist Miss Wagner's pupils.

Friday evening, December 13, the Boston Symphony Orchestra revisits Brooklyn. The concert will be at the Academy of Music. Josef Hofmann will be the soloist. Here is the program:

Symphony in C major, with Fugue Finale, Jupiter.....	Mozart
Concerto for Piano in E minor, op. 11.....	Chopin
Overture, Cockaigne (In London Town).....	Edward Elgar
(First time.)	

To-morrow afternoon and evening the New York Church Choir Company will take possession of the Academy of Music. In the afternoon Flotow's "Martha" will be sung and in the evening the company will "wrestle" with Gounod's "Faust." Most of the members of this company have sung in comic opera, in addition to their work in the church choir. A few have had brief experiences in grand opera, but no names of prominent singers are upon the list. Optimistic souls hope for the best in this latest venture to give grand opera at popular prices.

With the assistance of the Maxwell House Orchestra, Miss At Lee and Albert E. Andrews as the vocalists, Dr. Henry G. Hanchett gave his closing lecture in Adelphi Assembly Hall Monday night (December 2). The orchestra played selections from Haydn's "Military Symphony," from Grieg's "Peer Gynt" Suite, and the march

from Raff's symphony, "Lenore." The piano illustrations played by Dr. Hanchett were the Largo from Beethoven's Sonata, op. 2, No. 2; the Scherzo from Schumann's Sonata, op. 11; Rubinstein's Barcarolle in G major and Liszt's arrangement of Wagner's Spinning Song. Dr. Hanchett gave outlines of these compositions as well as those played by the orchestra. Miss At Lee sang Chadwick's "Allah" and the Händel aria, "Oh, Had I Jubal's Lyre." Mr. Andrews sang "Gypsy John," by Clay. The two singers, as a duet, gave Goetze's "Still wie die Nacht." An engagement elsewhere prevented THE MUSICAL COURIER reporter from attending the lecture recital. But we hear the hall was crowded as usual and all received some benefit from so instructive a musical evening. The spring series of lecture recitals will begin on March 3. "Musical Contrasts," the subject for the season, will be continued by the lecturer, Dr. Hanchett. These recitals at Adelphi Hall are given under the joint auspices of the Brooklyn Institute and Adelphi College. Dr. Hanchett is the director of the school of music connected with the college.

Tuesday evening, December 3, George Francis Morse gave an organ recital in the Flatbush Reformed Church, of which he is the organist and choirmaster. Clemente Bologna, basso, was the assisting singer. The program follows:

Prelude and Fugue in E major.....	Bach
Andante from E flat Symphony.....	Mozart
Recitative and aria from Rebekah.....	Barnby
Clemente Bologna.	
Symphonie Romaine.....	Widor
Aria from Samson.....	Händel
Scherzo in D.....	Rousseau
In Paradis.....	Dubois
Parsifal, Dorspiel.....	Wagner
Music to A Midsummer Night's Dream.....	Mendelssohn

Miss Edith C. Milligan, a youthful pianist, gave a recital in Wissner Hall Tuesday evening (December 3). She played compositions by Chopin, Weber, Moszkowski, Mendelssohn and Liszt. Mrs. Harriet Diamont-Nathan, soprano, assisted.

Arthur Whiting, the pianist, and Mr. Longy, first oboe player of the Boston Symphony Orchestra, assisted the Kneisel Quartet at the concert given in Association Hall last Wednesday evening. Compositions by Beethoven, Grieg, Mozart, Chadwick and Brahms were presented. Mr. Whiting and Mr. Schroeder gave an uncommonly beautiful reading of the Grieg Sonata in A minor, for piano and 'cello. Much depends upon the pianist in this characteristic music, and at this performance, Mr. Whiting, as ever, impressed his hearers with his skill. Such control of the pedals and such warmth of tone one does not get every day from ensemble pianists. Then the modesty of the man is another cause for congratulation. Mr. Whiting, Mr. Kneisel and Mr. Schroeder played two movements from Brahms' Trio in B major for piano, violin and 'cello, and thus the audience again heard Whiting at his best, for is he not a Brahms player par excellence? The assistance of Mr. Longy was required in the Mozart Quartet in F major for oboe, violin, viola and 'cello. A foot note on the program announced this as a first performance here. While antiquated to our modern ears, the quartet is one the music lover hears gladly. Sweet and pure as a lily and gentle as a zephyr, the piece is, in fact, a continuous solo for oboe, with obligato by the strings. Mr. Longy did full justice to the score, and his associate players retired at the conclusion of the performance and permitted him to receive alone the cordial acknowledgments from the audience.

The Hanover Club gave a musicale for women last Wednesday night at the club house, corner Rodney street

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and Bedford avenue. Francis Fischer Powers arranged the program, which was given as follows:

"To a Wild Rose," "An Indian Lodge," Prelude, op. 10 (MacDowell), Harold Stewart Briggs; "Mirage" (Liza Lehmann), "A Roundelay" (Lidgey), "Love, the Peddler" (Edward German), Miss Marguerite Hall; "Ich Grolle Nicht," "Lotos Flower," "Two Grenadiers" (Schumann), Percy Hemus; Polonaise, "Mignon" (Thomas), Miss Marguerite Palmer; "The Merry, Merry Lark" (Nevin), "Love Is a Bubble" (Allitsen), Francis Fischer Powers; "Sans Amour" (Chaminade), "Le Chevalier Belle-Etoile" (Augusta Holmes), Miss Hall; "Little Bird" (Grieg), "Butterfly" (Lavalle), Mr. Briggs; "Twilight" (Nevin), "Under the Rose" (Fischer), Mr. Hemus; waltz song, "Romeo and Juliet" (Gounod), Miss Palmer; "Night Hymn at Sea" (Goring Thomas), Miss Hall and Mr. Powers.

Mrs. Katharine Fisk, contralto; Gwilym Miles, baritone, and Miss Avice Boxall, harpist, will give a Christmas concert at Association Hall, Saturday afternoon, December 21, under the auspices of the Institute. The program, which should interest every lover of joyful music, will be as follows:

Songs—	
The Birthday of a King.....	Neidlinger
Edward Song (Santa Claus).....	Shelley
Nazareth.....	Gounod
	Mr. Miles.
Songs—	
The Walking Bell.....	Schumann
Sandmarchen.....	Brahms
Noël.....	Thomas
Butzemann.....	Lambert
Harp solo, Winter.....	John Thomas
	Miss Boxall.
Songs—	
The Dandelion.....	Chadwick
Little Boy Blue.....	Nevin
Violets.....	Woodman
An Open Secret.....	Woodman
	Mrs. Fisk.
Songs, with harp obligato—	
It Came Upon the Midnight Clear.....	Meyer-Helmund
Noël.....	Adam
	Mr. Miles and Miss Boxall.
Songs—	
The Minuet.....	Fairlamb
The Little Bird.....	Brewer
There Was an Old Woman.....	Brewer
The Discontented Duckling.....	Gaynor
The Gingerbread Man.....	Gaynor
	Mrs. Fisk.
David of the White Rock.....	Traditional Welsh Melodies
The Bells of Aberdovey.....	Traditional Welsh Melodies
	Miss Boxall.
Duet, Night Hymn at Sea.....	Thomas
	Mrs. Fisk and Mr. Miles.

Jan Kubelik, the Bohemian violinist, will cross the Bridge and play at the Academy of Music, Monday evening, December 23. Jessie Shay appears at the same concert as the piano soloist. Herr Friml is the accompanist for Kubelik. This concert will also be under Institute auspices. The program includes:

Concerto in E major.....	Vieuxtemps
	Herr Kubelik.
Piano solo—	
Etincelle.....	Moszkowski
Etude de Concert.....	Schloeser
	Miss Shay.
Violin solo—	
Aria.....	Bach
Romance in G major.....	Beethoven
	Herr Kubelik.
Rhapsodie Hongroise, No. 12.....	Liszt
	Miss Shay.
Violin solo, Nel cor piu non mi sento.....	Paganini
	Herr Kubelik.

LAURA CRAWFORD.—Mrs. Laura Crawford, accompanist of the Luther League Choral Union, was the organist at the farewell reception held in the Swedish Lutheran G. A. Church on December 3, in honor of the Rt. Rev. Lord Bishop K. H. Gez. von Schéele.

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MR. T. ADAMOWSKI, Violin.
MISS EDITH THOMPSON, Piano.
MR. JOSEF KELLER, Violoncello.

During the absence for a year in Europe of Mme. Szumowska and Mr. Josef Adamowski their places in the Trio will be taken by Miss Thompson and Mr. Keller.

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Mr. M. ZACH, Viola.
Mr. J. KELLER, Violoncello.

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Miss Lunde's voice is a mezzo-contralto particularly well suited to the Norwegian folksongs and German ballads she always sings. She possesses an indefinable grace and charm in singing that is particularly winning. Her enunciation is delightful, and though all her songs were in their native language, her interpretations were so expressive that she carried her listeners with her with ease.—Brooklyn (N. Y.) Standard-Union.

Miss Lunde, one of the best of altos, excelled with deep emotion in Zöllner's "Dead Was Her Soldier." Her piano gradation in singing of the anguished grief of the soldier's widow was masterly. She also sang most excellently Drasek's "Pilgrim of St. Just."—Ludwig Hartmann, in Dresden Nachrichten.

We feel justified in predicting a great future for the alto, Miss Agot Lunde. Last night she sang the part of Azucena, from "Trovatore," and both her deep and strong alto tones, as well as her higher ones, which reach almost to a high mezzo-soprano, are beautiful, clear and round, yet elastic in the middle register. Her musical expression was intelligent, and her dramatic power all that was needed.—Emil Naumann, in Dresden Zeitung.

Miss Agot Lunde made her second appearance this season at the Eldorado last night, and again achieved a very great success. Miss Lunde's voice is well known as an especially pleasing mezzo-soprano. It has gained in its musical quality. Her singing may be characterized as distinctive fine art, and it left behind an unmixed feeling of enjoyment. The applause from the large audience, and the many recalls must have convinced the artist that she has won the hearts of Christianians.—Otto Winter Hjelm, in Christiania Aftenposten.

Amy Murray.

ONE of the largest and most select audiences ever assembled in Summit, N. J., greeted Miss Amy Murray in the lecture room of the Summit Central Presbyterian Church on November 18. Miss Murray gave one of her instructive and delightful programs, which she announces as "An Evening of Scottish Song." November 20 Miss Murray was one of the soloists at the great St. Andrew's Day concert in Guelph, Ont. This annual celebration in the "Royal City" has long been considered in Scottish-Canadian circles as one of the most important events of the year. The Guelph Mercury says of this in part:

Miss Amy Murray's fame has gone abroad, and many in the audience knew her by repute, but this was her first appearance before a Guelph audience. It is safe to say she did not disappoint expectations. Hers is a pure, sweet voice, that carried well to the farthest parts of the house. Her enunciation is clear and distinct, and she enters fully into the spirit of her songs, and is enabled thereby to secure perfect expression. Her singing is delightfully easy, the highest notes being taken without apparent effort. The song that, perhaps, pleased her Guelph auditors most was her last one, "Caller Herrin." For this Miss Murray was clad in the costume of a Newhaven fishwife, with short skirt, creel and all the other accessories. Very taking, too, was the way in which, at the conclusion of the song, she made an appeal to some of the gentlemen standing near for assistance in raising her creel to her shoulder, the assistance called for being most gallantly rendered by H. Weatherston. As an encore she gave an authentic toast, heard from the lips of a fishwife at Newhaven, when spending some time with them. Each of her solos were encored, and in reply she gave "Cam' Ye at Athol?" and "Whistle and I'll Come to Ye, My Lad."

We republish Miss Murray's program of "Historic Songs," given at Glen Ridge, N. J., on December 3:

Bannockburn, 1312—

Scots Wha Hae.

Flodden Field, 1614—

The Flowers o' the Forest.

1592—

The Bonnie Earl o' Moray.

The Convention of Estates, 1689—

Bonnie Dundee.

Battle of the Boyne, 1690—

It Was a' for Our Rightfu' King.

Circa, 1715—

The Piper o' Dundee.

Rebellion of 1745—

Charlie Is My Darling.

The Bonnie Brier Bush.

Hey Johnnie Cope.

Prince Charlie's Welcome to Skye.

Will Ye No' Come Back Again?

Miss Murray was presented to the large audience by Julian Mitchell, of the New York Sun.

Mrs. Wm. S. Nelson accompanied at the piano.

The above program, arranged for educational entertainments, was given under the auspices of the Glen Ridge Town Improvement Association.

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BOSTON, Mass., December 8, 1901.

HERE were several concerts last week. At the Kneisel concert, December 2, Ernest Hutchesson, of Baltimore, made his débüt here as a pianist in Chadwick's Quintet for piano and strings. He proved himself to be an excellent ensemble player, a pianist of clean, agreeable touch, well developed technic and self-controlled musical spirit. The quartets were Borodin's in D and Beethoven's, op. 135.

There were two recitals the afternoon of December 2. Max Bendix, violinist, played at Steinert Hall Händel's Sonata in A; Tartini's Variations on a Gavotte Theme of Corelli; the first movement of Beethoven's Concerto; Wieniawski's Air Varié, op. 15, and pieces by Arensky, Ogaroff, D'Ambrosea, Hubay, Paganini, Lauterbach and Bendix. He played with breadth, feeling and general mastery. I did not hear Mr. Sherwood's piano recital at Chickering Hall.

Francis Rogers, baritone, gave a song recital December 4, and Mr. Kubelik made his first appearance here at Symphony Hall the evening of that day. Josef Hofmann gave recitals December 5 and 7.

I wrote you a week or so ago that the concert audiences thus far have been small. The statement still holds good. The singers and players have been known and applauded, or they were strangers of reputation, so that curiosity at least might count in their favor. They were well advertised in advance, in shop windows, on billboards and in the newspapers. But even Mr. Kubelik, who apparently has at his control the cable, telegraph and telephone systems of the world, had a small audience. The visiting pianists have not been treated according to their deserts.

Is it possible that the private musical clubs, the subscription recitals, interfere with the professional musicians? A woman, for instance, who has finally worked her way into the outer circle of society, sings in this or that parlor, and as she sings for little or nothing her mediocre performance is applauded by the fashionable ignorant. It occurs to her that she may make money by

giving a series of subscription and exclusive recitals. A patroness passes the favoring word. Many who wish to stand in her good graces eagerly pay \$5 or \$6 for a course ticket. And these calls are so many that subscribers shrink from spending \$1.50 or \$2 for that which is truly worthy or interesting. Money is spent on the musical clubs—which are life saving stations of mediocrity—and the members are anxious to hear Miss Jumperdown, of an old Boston family, maltreat the keyboard; but they could not be persuaded to hear Mrs. Bloomfield-Zeisler, Hofmann or Slivinski. An engagement with the Boston Symphony Orchestra and a pronounced triumph at one of the concerts promise nothing for success in recital. Time and time again a pianist or a violinist has been recalled three or four times, and has been the talk of the town for at least twenty-four hours. The poor wretch, emboldened to give recitals, has met empty benches or veterans of the noble army of deadheads.

Some say that the scale of prices is too high; that few Bostonians or suburbanites are willing to pay \$2 or \$1.50. Others say that the order of concerts is not well arranged, that too many of a like nature are crowded into the same week, that persons of moderate means are confused in their regret and anxiety, and since they cannot hear all, hear none.



The two chief events of the week were the first performances here of Bach's Mass in B minor as a whole, and Richard Strauss' "Heldenleben."

Portions of the huge Mass were sung by the Handel and Haydn in 1887, when Lilli Lehmann was one of the solo singers. As John S. Dwight, the laudatory chronicler, wrote that Madame Lehmann had no solo, we may infer that the dull and difficult "Laudamus te" was omitted.

Nor do I see why the whole of this Mass should ever be given in a city where there are other amusements and the full exhibition of the strenuous life. In a town like Bethlehem, Pa., where choristers are willing to work in a devout spirit under an enthusiast and able conductor like Mr. Wolle, I can understand how such performances are for the public good; the preparation occupies the mind and tires the body; it keeps the young from mischief; the older tenors and basses are not urged by the tedium of daily routine to seek relief in wood alcohol or Jamaica ginger. They kill time, and thus Bach is as a city club.

The furious Bachite is more objectionable than the Wagnerite, or even the Brahmsite. To him every scrap of

counterpoint in organ work of doubtful authenticity, every measure of an aria with obligato for an obsolete instrument, the dreariest choral waste is an instance of plenary inspiration. Music died with Bach. Palestrina was a Dago. Händel—*sic* on him; he wrote for male sopranos and singing jades. The Bachite sees in every bit of imitation the title of à Kempis' book. He will not endure the thought of mutilation. Any singer that is willing to sacrifice vocal reputation on the altar in this Gothic cathedral is a great artist. She that shrinks and says "I cannot and I find the music impossible" is fit only for "La Traviata," and idle songs of light o' loves. Examine closely, and you will find the most aggravated, maniacal cases have no knowledge of historical perspective.

It was the fashion in Bach's time to think in contrapuntal language. A fugue was religious per se. A direct dramatic stroke was impossible. Even the magnificent Händel, the man of infinite melody, whose operas are a vast treasure house of wondrous songs—and he that is acquainted only with the oratorios of Händel knows not Händel—even the magnificent Händel stooped in his pride to sneer at Gluck because he was not a master of counterpoint. Now counterpoint is only a means, it is not the end. The freest, the most radical composers are often those who have the science at their immediate command. Yet to-day I see reviews in German music journals condemning choral compositions, because there is no fugue in them.

The fugue may be of imperishable beauty when there is no text. It may suggest regret, love, melancholy, despair, devotion. There are fugues in "The Well Tempered Clavichord" that are more devout than nine-tenths of the choruses in Bach's sacred compositions. The Fugue in E major (Vol. II, No. 9) is an example. It is not too much to say that the character of Fesca's music is admirably reflected in Rheinberger's little known organ fugue F-E-S-C-A—a gentle, plaintive, shy, twilight fugue.



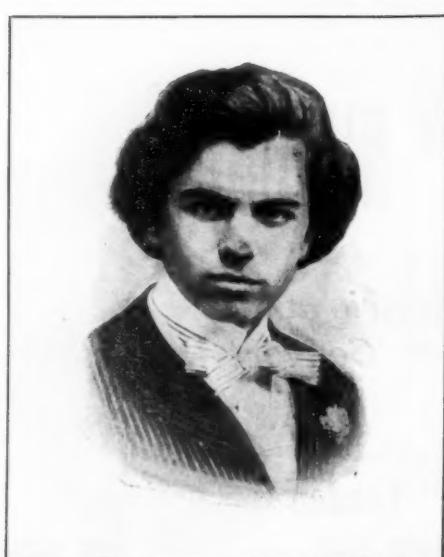
Furthermore, it was the custom in Bach's time to set music to words with the indifference that in Rossini has been described as Olympian. Take this Mass. The Bachite dreams of his revered master as writing it on his knees, with a prayer over each measure, with the thought only of consecration to the Lord.

What are the facts?

The sections of the Mass were written at various times without any unity of purpose, and for no particular occasion. Bach took the Kyrie and the Gloria with him to Dresden to gain the favor of Frederick Augustus, Prince of Poland and Lithuania and Duke of Saxony. He wrote to this ruler a letter which if it had been written by some starving maker of operas would be dubbed sniveling and cringing. He belittled the worth of his work; he told the story of a diminished income at Leipsic; and if he could only be given the title "Praedicat" he would be ever grateful, and he would compose in the honor of the ruler cantatas and all sorts of music forever and forever, amen. The august monarch paid no attention to him at the time, nor did he show any willingness to hear the two portions of the Mass.

Furthermore, Bach did not always write this music for the particular words. The Gratias is taken from a cantata to celebrate the election of a municipal council at Leipsic in 1731. We elect a mayor here next Tuesday, and Mr. Lang would have done well if he had kept the Mass for the civic result. The music would then have voiced the joy of the victor. The Crucifixus is taken from a Jubilate—of all things in the world. The Agnus Dei is from an Ascension cantata.

And how inappropriate, incongruous—at least to the feeling of this period—is much of the music. Is there any



Jan Kubelik

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 "His consummate mastery wins the sympathies of the public."—*Sun*.

WISSNER PIANO USED.

spirit of prayer in the "Quisedes"—"Thou that sitteth at the right hand"? Is there any entreaty for mercy? The alto sings an ornamented air, with four measures or more of running passages on the syllable "se," while an oboe d'amore plays an obligato. I am not speaking of the value of the air as music without association of words. The air is one of the finest—and they are few—in the Mass. But the sentiment as felt by Bach and the men of his generation is as obsolete as the oboe d'amore itself.

So there are choruses, pages of them, that are without aesthetic or religious significance. They are long sandy stretches, through which the singers plod their weary way. Study for a moment the passage in the Creed which begins with the announcement of the descent from heaven and includes the incarnation and the crucifixion. Is there even a mood of contemplation suggested? Or take the setting of "Et in terra pax hominibus."

The orchestration soon becomes intolerable. Think of the endless treadmill of the 'cellos and basses, so monotonous as are the cadences themselves. How many rigid lines in this music instead of curves; how many geometric effects! Look at that painful solo "Laudamus te!" which the singer may well read "We praise Thee—because we are through with it without a breakdown." How many pages that are purely didactic!

I am not so foolish as to deny the splendor, the sublimity of certain pages, but why should not one discriminate in the case of Bach as in that of Händel, Mozart, Beethoven, Brahms, Verdi, Tschaikowsky, Richard Strauss?

For this performance by the Cecilia oboi d'amore, high trumpets and a corno da caccia were borrowed. The solo for the unusual oboe was exquisitely played by Mr. Lenom, and the trumpets were effective; but even with these instruments it is impossible for us to hear the orchestra as Bach heard it. Flutes were different in his day; he had no 'cellos as we understand them. He had the viol da gamba and the violoncello-piccolo, which was probably tuned to the octave of the violin. He did not make much of the bassoon, and he generally used it to double the "basso continuo," although he was perhaps the first to put it in unison with his substitute for 'cello. In many of his cantatas the orchestration is ingenious and constantly varied; but I submit respectfully that in the Mass it is generally heavy and tiresome.

Why should the Mass, I repeat, be sung as a whole? Some of the choruses and one or two solos are enough.

The performance of the chorus was accurate, sonorous, brilliant at times in tonal body and lustre. It was not expressive, for there was little or no nuancirung. At times there was ugly and grotesque accentuation, for the sake no doubt of keeping the singers together. The atrociously difficult solos were sung by Mrs. Kathrin Hilde, Miss Adelaide Griggs, Miss Adah Hussey, Messrs. Van Hoose, Townsend, Hay.

One of the chorus asked me: "But was it not a good performance, when you take into consideration the fact that we rehearsed only for a comparatively short time?" When it was decided to perform this Mass at a Paris Conservatory concert (1891) seventy picked singers studied the music for two years. To sing many notes courageously, accurately and at times with a noble shout is not all.

Let me here note a singular fact. Lorée, of Paris, has tried to imitate the old oboe d'amour. His instrument has fine qualities, but the skilled in these matters say that absolute imitation is impossible. The primitive voice, as Constant Pierre puts it, is lost. Pierre goes so far as to claim that old instruments owe their particular timbre to rudimentary construction. "The more rationally they are made, the more the deviation of the holes has been suppressed or increased in number, the more has the sound been modified." The reed was stronger and coarser in those days. I am tempted to add that certain modern clarinets sound more and more like flutes and oboes like clarinets.

The program of the Symphony concert last night was as follows:

Overture, <i>Don Giovanni</i>	Mozart
Concerto in A minor, No. 5.....	Vieuxtemps
<i>Ein Heldenleben</i>	Strauss
Symphony No. 2.....	Beethoven

This was a singularly arranged program. Was the purpose to rebuke the obstreperous Strauss by the suavity of Beethoven? The overture to "Don Giovanni" is ineffective, futile outside of a small theatre. And after the Violin Concerto of Vieuxtemps came a tone poem in which there are long, bizarre, extremely difficult passages for the first concertmaster.

Strauss' colossal work was loudly applauded. A novelty of simpler and immediately pleasing structure and decoration has seldom if ever been received here so enthusiastically.

"*Ein Heldenleben*" has been carefully reviewed in THE MUSICAL COURIER by Mr. Floersheim and Mr. Huneker. I do not propose to go over the ground. Yet I cannot refrain from recording my wonder, admiration, enthusiasm. There are unforgettable, amazing passages. The section of the hero is surely sufficiently orthodox for the most hardened formalist. The musical characterization of the foes of the hero is a masterpiece of grim, sardonic humor. And those tubas which, as they say, give out in fifths the portentous objection of a certain Leipzic doctor to Strauss' music. The first part of the love music, where the beloved one is coy and coquettish, seems after one hearing too long, and—uninteresting. But there are beautiful measures in this section. I know of few such glorious bursts as the hymn of victory that follows the battle. And from there to the finale is a succession of eloquent, gorgeous, deeply moving pages. How wonderful the weaving together of the quotations from earlier works. The mood of the finale is that of Beethoven in contemplation, brooding as Buddha.

In former works of Strauss there has been too often an absence of fundamental bass. The structure has seemed as in the air. This reproach cannot be brought against "Ein Heldenleben"; the bass is here granitic, as though it reached far down into the bowels of the earth.

And why do some object to the battle scene? Why should not tonalities war one against the other in a portrayal of the din and shock of the fight? Such music must necessarily be more or less panoramic, but Strauss' music is much more than this. Years ago Beethoven's "Battle of Vittoria" was produced here—I think by J. L.

Hatten, with the advertisement that all the proper effects would be supplied. What do the gentlemen miss in Strauss' scene? Cannon and the groans of the dying? Let them play neatly on the piano "The Battle of Prague." But to object because this music is discordant, or because certain "modulations are forced" —

Whether a battle should be portrayed in music or not is another question. The ancient Romans had an expression "to dance a tragedy" (saltare tragœdeam). But "saltare" was something more than dancing as commonly understood among us, for the dancer made important use of arms rather than legs; and this dancing was the mute action of a man who translated by his gestures the idea that another expresses by words. Thus we find Coleridge speaking of the pleasure he felt in "beholding the combat of the Horatii and Curatii most exquisitely danced in Italy to the music of Cimarosa."

Slavish imitation will not serve the purpose. And I command to doubters about the art of Strauss this passage from De Quincey:

"If a man * * * should say that he would 'whistle Waterloo'—that is by whistling connected with pantomime would express the passion and the charges of Waterloo—it would be monstrous to refuse him his postulate on the pretense that 'people did not whistle at Waterloo.' * * * It is the very worst objection in the world to say that the strife of Waterloo did not reveal itself through whistling. Undoubtedly it did not; but that is the very ground of the man's art. He will reproduce the fury and the movements as to the only point which concerns you, viz., the effect upon your own sympathies, through a language that seems without any relation to it; he will set before you what was at Waterloo through that which was not at Waterloo—whereas any direct factual imitation, resting upon painted figures dressed up in regiments, and worked by watchwork through the whole movements of the battle, would have been no art whatsoever in the sense of a Fine Art, but a base mechanistic mimicry."

Mr. Gregorowitsch played the concerto by Vieuxtemps with full technical mastery, pure and sustained sentiment, and rare elegance.

AMERICAN GUILD OF ORGANISTS.—The sixteenth public service of the American Guild of Organists (the first of the present season) will be held at St. Bartholomew's Church, Thursday evening, December 12, under the direction of Richard Henry Warren, organist and choirmaster.

The choir will sing a "Magnificat" and "Nunc Dimittis," by Palestrina, a "Pater Noster," by Henry Holden Hugs, and "How Lovely Is Thy Dwelling Place," Brahms. The organ voluntary will be played by Clarence Eddy.

ERSKINE PORTER.—Master Erskine Porter, the gifted boy soprano, sang at a meeting of the Cambridge Club, of Brooklyn, on December 2. The sweet little singer delighted the members and astonished them, too, for his numbers showed that the little artist has intelligence as well as a rare voice. The songs included "The Trout," by Schubert; "Hush, My Little One," by Benjamin; "Songs My Mother Taught Me," Dvorák; "Summer," by Chaminade.



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MUSICAL PEOPLE.

Prof. C. M. Selling is director of the Minnesota State Band.

Miss Jeanette Durno gave a concert at Minneapolis recently.

A concert by the Bangor Symphony Orchestra was given on November 29, in City Hall.

Mrs. Florence Brown Shepard took part in a recent concert at Binghamton, N. Y.

Recently at Toledo, Ohio, a testimonial concert was given to Miss Alexandria Baer.

Miss Lottie Demuth, pupil of Henri Marteau, gave a recital at Oberlin, Ohio, week before last.

John Prindle Scott, assisted by W. Carlton James and Frederick Stiven, gave a concert recently at Saginaw, Mich.

On Friday evening the faculty of the School of Music in the Nassau Building, Burlington, Ia., held an informal reception.

At Mt. Vernon, N. Y., a musical service was given at the Baptist Church, under the direction of Alfred Hallam, while F. G. Shattuck presided at the organ.

Herbert Whitney is the name of a young Lewiston (Me.) composer who has lately written a march which is highly spoken of by several music lovers who have heard it.

The second "Twilight" recital to be given at the Ohio State University will be in charge of Mrs. Charles Bradford Morrey, pianist, who will be assisted by Mrs. William King Rogers, soprano.

The last of the recitals in the series of four which Harry Woodstock has been giving at New Haven, Conn., on Tuesday afternoons in November, took place on Tuesday, November 26, at St. Paul's Church.

Arthur C. Koerner has been appointed organist at the First German M. E. Church, St. Paul, Minn. He has just completed a song cycle on "The Birth of Christ," which will be produced in the church at Christmas.

Prof. Samuel B. Belding gave his twenty-seventh complimentary organ recital to the faculty and students of the State Normal College at the First Reformed Church, Albany, N. Y., recently. Miss Mayo Cunningham, alto, assisted.

At Galesburg, Ill., music lovers and critics were treated to a song recital at the Presbyterian Church, November 19, in which Mrs. Blondelle Pollock Tenney was the prima donna and in which the Knox College Glee Club, Mrs. L. H. Jelliff and William H. Cheesman assisted.

The weekly free organ recitals at Carnegie Music Hall, Pittsburgh, will be given Saturday evening and Sunday afternoon by William K. Steiner, of Pittsburgh, in response to an invitation from the trustees of Carnegie Institute. Mr. Steiner is a native of Pittsburgh and received his early education in music in that city.

A chorus of seventy-five voices, under the direction of R. Fletcher Nevins, gave a concert Thanksgiving night in the Trinity Methodist Episcopal Church on 118th street. The program consisted of madrigals and glees and Mendelssohn's Forty-second Psalm. The soloists were Miss Pauline E. Crosby, Miss Isabelle M. Price, Herbert C. Hardy and William H. Kennedy.

Preparations are being made for a choral concert to be given in Patten, Me., some time in December, which will, it is said, be the musical and social event of the season. The project is under the auspices of the Ladies' Circle connected with the Congregational Church. N. W. Little-

field, of Bangor, has charge of the rehearsals. Already over forty voices are being trained for the concert.

Elizabeth Hulbert and Sherman Jamieson have handed to the music committee of the Westminster Church, Troy, N. Y., their resignations as soprano and bass in the choir.

Some seventy-five singing societies have signified their intention of sending large delegations to the twentieth biennial Saengerfest of the Saengerbund of the Northwest, which will be held at Peoria, Ill., June 21 to 24 inclusive. There were about sixty societies represented by active singers at the Burlington, Ia., Fest. Of course Burlington will send a large delegation to Peoria, and practice work on the songs for the Fest has begun.

The first concert of the Milwaukee (Wis.) Symphony Orchestra took place at the Pabst Theatre on Thursday evening, December 5. The soloist was Hans Bruening, the Milwaukee pianist. An announcement of the plans of the Symphony Orchestra has been issued, signed by Edward P. Vilas, John H. Frank, William H. Upmeyer, Louis Gimbel, James H. Ilsley, D. S. Rose and Casimir Gonski.

On November 17 a large audience gathered in the Jewish Temple, Wilkesbarre, Pa., to listen to a recital, the principal feature of which was the violin solo work by Herman Heller, son of Rabbi Heller, of that city. Mr. Heller was assisted by Miss Elsie Cohen, Jared Stark, Professor Hansen, Miss DeMois and Miss Munzesheimer. The former accompanied Mr. Heller on the piano and she also played a solo, as the introductory number, delighting all. Miss Munzesheimer, whose home is in Texas, but who is spending some time there with friends, and is now taking vocal instructions under Dr. Mason, gave the second number on the program.

At a gathering of musical lovers at the Brown Palace, Denver, Col., it was decided to have an annual festival. The dates of the first festival are to be January 23, 24 and 25. The main features of the plan adopted are the establishing of a large chorus and a symphony orchestra. The chorus work is under the charge of Henry Houseley and Harry Baker. The members of the committee that is looking after the affair are Grant Weber, chairman; P. C. Fisher, president of the Denver Athletic Club; Dr. G. C. Baker and Harry Baker, of the Apollo Club; Mrs. J. H. Smissaert, Miss Hilda Gottesleben, Miss Florence Taussig, Fritz Thies, Henry Houseley, E. S. Cullis and Wardner Williams. Others are to be added to the committee.

One of the finest musical entertainments given in Dubuque, Ia., for a long time, was the concert given at Saengerbund Auditorium for the benefit of the Holy Ghost Church. The audience was a large and cultured one, and included many representative citizens and nearly all the singers and musicians of the city. The concert was under the immediate direction of Prof. Joseph J. Dreher. The chorus taking part were Mrs. B. Jestel, Miss Louisa Adam, Misses Lizzie Hartmann, Lena Holz, Lizzie Grode, Bertha Brede, Veronica Lierheimer, Lonia Weitz, Mary Kaiser, Emma Schyerrer, Emily Richter, Anna Luthmers, Martha Eisert, Mamie Oser, Margaret Huekels, Marie A. Zwack, Josie Deckert, Carrie Eberhardt, Lena Frommelt, Matilda Phillips, Margaret Beckius, Bertha Rhomberg, Mrs. Wm. Grode, Mrs. Jos. Schradie, Misses Kate Schrup, Dorothy Adam, Tillie Lorenz, Josephine Scherer, Louisa Frommelt, Lou E. Rhomberg, Margaret Streuser, Josephine Geishecker, Pauline Graessli, Adeline Klauer, Margaret Weitz, Mathilda Lorenz, J. A. Zillig, P. Ilg, F. Witter, J. Hemmi, J. Bertsch, J. Buechle, M. Blasi, H. Henker, L. Witter, P. Kusche, W. Kleis, M. Koch, A. Koester, M. Mueller, C. Willy, A. Leiser, G. Candler, A. Mueller, C. Klein, J. Schradie, Chas. Tenhaaf, W. Stotz, E. Wesselloff, F. Henker, W. Witter, W. Fischer, Carl Ziegler, A. Roeber, Sr., E. Geishecker, C. Koester, C. Buechler, J. Michel, T. Oster, G. Unmacht, A. Roeber, Jr., W. Meuser, C. Lungwitz, G. Mohr, G. Holl, F. Graenber, P. Geishecker, C. Goebel, W. Geishecker, W. Schaffhauser, G. Lorenz, J. Kaiser, Guido Beck, C. Baumann, Dr. L. Engel-

ken, Prof. A. Manger, G. Scheuer, A. Ehmer, E. Heuchlin, E. Brielmaier, G. Luck.

Henriette Weber's Success.

CONSIDERING that this is only Henriette Weber's second winter of professional work in New York, her success has been remarkable. In addition to a growing class of pupils, who are studying piano, German or French diction, or are being coached in repertory, she is filling many engagements as accompanist and pianist. Among the recent concerts where Miss Weber has appeared in one or both capacities are: A recital with Oley Speaks, the basso, at Huntington, L. I.; a concert at Wallkill, N. Y.; Mansfield, Ohio, with Minne Humphries, where the papers had the following to say in regard to this pianist:

Miss Henriette Weber, a charming pianist, accompanied Mrs. Humphries, and played three numbers on the program. She was also compelled to respond to encores, and gracefully responded. Her playing was most artistic and she shared in the triumph materially.—Mansfield Shield, November 23.

Miss Humphries divided the honors with Miss Weber, and every number that each rendered was received with high appreciation. * * * Miss Weber's piano selections included among others Rachmaninoff's Prelude, Sinding's "Frühlingsrauschen" and Marche Grotesque, Rubinstein's Valse Caprice, and as many others in response to recalls. She played with great expression and skill, and was gracious in her responses to the appreciation of her hearers.—Mansfield News, November 23.

Other concerts at which Miss Weber has recently appeared were Pittsfield, Mass.; the concert and reception tendered the "Baldwin" artists by Arnold Somlyo, of Carnegie Hall; a reception at the studio of the well-known artists Miss Lufkin, and last evening the concert given by Minne Humphries in Brooklyn.

Some of this pianist's dates for the near future are: New York Press Club, December 12; Madame Newhaus' musicale, December 15; Church of the Divine Paternity concert, December 18, and with Dr. Carl E. Dufft, at Trenton, N. J., December 19.

FLORENCE RANSTEAD.—Miss Florence Ranstead, the young Baltimore contralto, who recently made her débüt at the Waldorf-Astoria, was the soloist at the first concert of the new Peabody Symphony Orchestra, given at Peabody Institute, Baltimore, Saturday evening, November 30. The Baltimore papers published extended criticisms of the concert. We reproduce the paragraphs about Miss Ranstead:

Miss Florence Ranstead, of this city, who made her first appearance at a symphony concert here, sang a recitative and air from Saint-Saëns' "Samson and Delilah," with orchestral accompaniment, and "Sea Slumber Song," by Edward W. Englar, and "Noël Païen" and "Pensée d'Automne," by Massenet, to piano accompaniment by Miss Clara Ascherfeld.

* * * Miss Ranstead's voice has been carefully cultivated. Its range is good, being better in the middle register, and she sang last night with intelligence and care. There was, however, evidence at times of effort. All the songs were well sung, but the best effect was in the Massenet selections. She was rewarded with beautiful flowers, and was several times recalled.—Baltimore American.

It was apparent from the start that principal interest was manifested in the appearance of the talented Baltimore vocalist, Miss Florence Ranstead, who for the first time was given the opportunity to display in this city those musically accomplishments which brought her so much favorable comment in New York city as well as in foreign musical centres.

Of a splendid stage presence, and possessing a great, big contralto voice, of excellent range and agreeable mellowness, she proved a delight to the audience, who gave her an ovation after her singing of Saint-Saëns' recitative and aria from "Samson and Delilah." This dramatic number was well adapted to the soloist's vibrant lower register notes and was sung with a fine verve suggestive of the operatic stage rather than concert work.

For her second numbers Miss Ranstead arranged a series of three songs, with piano, which, though trying for a contralto, were presented in a manner that elicited the sincere approval of the critics present.—Baltimore Herald, December 1, 1901.

ROGERS SONG RECITAL.—The Francis Rogers song recital at Mendelssohn Hall yesterday afternoon (Tuesday) will be reviewed in THE MUSICAL COURIER next Wednesday.



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VITTORIO CARPI'S WORK.

WHEN Vittorio Carpi, the distinguished operatic baritone and teacher, returned to this country several months ago, the fact was announced in THE MUSICAL COURIER. Many of the friends of the artist welcomed him when he arrived here, and later when he let it be known that he would locate in New York and devote himself to teaching he received numerous applications from singers. Then came Mr. Carpi's concert at Mendelssohn Hall, at which he was assisted by his pupil, Miss Winnie Titus. The program for the concert gave some hint of Carpi's extensive repertory. The operatic numbers which he gave included the Romanza from Massenet's "Re di Lahore," the "Credo" from Verdi's "Otello" and the humorous "Guard'era Paggio," from Verdi's "Falstaff." Mr. Carpi sang also with Miss Titus, a duet from Donizetti's comic opera, "Don Pasquale." The audience at Mendelssohn Hall compelled Mr. Carpi to repeat the "Falstaff" number. But Carpi interprets songs as convincingly as he does operatic selections. He sang Bohm's "Still Wie die Nacht" in the original German, R. C. Cole's "Auf Wiedersehen" in English and Cherubini's beautiful "Ave Maria" in Italian. A group of three numbers in the second part of the concert included Mr. Carpi's own tender song, "And Have You Too"; the Habanera from Tradier's "El Sol de Sevilla" and Coen's "Chanson Trompez moi Trompons Nous." When Mr. Carpi sang these last named compositions at the Singakademie in Berlin, he was heartily applauded and compelled to respond with encores. In phrasing, intelligence, repose and sincerity he reveals the true artist and man.

At the above mentioned concert Miss Titus sang the "Staccato Polka," by Mulder; the Waltz from Gounod's "Mireille," an aria from Auber's "Manon"; "The Nightingale's Song," by Nevin, and "Juniata," from Tradier's opera "La Perla de Aragon." Miss Titus' coloratura voice has been admirably trained by Mr. Carpi. Her high notes are brilliant, and her middle register is sympathetic. The young singer achieved notable success in Italy, as her press notices prove:

(Translations.)

Miss Winnie Titus, at the Famiglia Artistica, in the Proch Variations met with great success.—Corriere della Sera, Milan, Italy.

The singing of Miss Winnie Titus, at the Famiglia Artistica, was heartily applauded in the rendition of the Variations of Proch.—La Perseveranza, Milan, Italy.

At a concert given at the Famiglia Artistica, the singing of Miss Winnie Titus was highly appreciated, giving evidence of great intelligence and the best vocal qualities.—La Lombardia, Milan, Italy.

In a recent musicale at the Carpi School, the singing of "Caro Nome" by Miss Winnie Titus was greatly admired. She has a sweet soprano voice of great range and clearness.—La Lanterna, Milan, Italy.

At the Famiglia Artistica an interesting concert was given, in which Miss Winnie Titus, a young and distinguished singer, took part. She is a singer leggiere, and shows remarkable skill in coloratura, singing with ease and fluency all runs, trills, cadenzas and staccato notes.—La Ribalta, Naples.

In the concert at the Famiglia Artistica, Miss Winnie Titus, soprano leggiere, possessed a voice of great purity and sweetness. She appeared to great advantage in the Proch Variations. She showed therein great intelligence and an unusual degree of cultivation, which does honor not only to her own industry, but also to the method of her teacher.—Il Mondo Artistico, Milan.

At a musicale given at the home of the renowned maestro, Sig. Vittorio Carpi, at Milan, a pupil of his, Miss Winnie Titus, a singer of rare vocal attainments, was tendered an ovation after the rendition of the "Shadow Song," from Meyerbeer's "Dinorah," winning

the warmest applause and admiration of the critics.—La Nuova Musica, Florence.

In these days we have had the pleasure to hear Signorina Winnie Titus, distinguished pupil of Sig. Vittorio Carpi. Miss Titus possesses a voice of great extension, purity and sweetness, and modulates with mastery her splendid and flexible voice of soprano leggiere, astonishing with her rare evenness and intonation. To this young lady, on whom smiles an artistic and brilliant future, we offer our heartfelt wishes, and also our congratulations to the renowned Maestro Carpi.—Il Palcoscenico, Milan.

Miss Winnie Titus is a young American who has studied in the Carpi school. We have heard her sing the aria, "Deh, vieni, non tardar," from Mozart's "Nozze di Figaro," and the waltz, "Mireille,"



Photo by Aimé Dupont, New York.

VITTORIO CARPI.

of Gounod, and we are convinced that with a voice of such extension and facility to high E, clearness of diction, natural ability and good pronunciation she can with honor dedicate herself to our stage. Signorina Titus, however, at present, has not the intention to embrace the Italian career, but instead to sing in her own country, in which undoubtedly her good qualities and excellent method of her renowned teacher will be appreciated as truly they merit.—Il Mondo Artistico, Milan.

As an artist, Mr. Carpi has achieved many triumphs, and as a teacher his success has been phenomenal. During the last year of his teaching in Chicago the number of his pupils possibly exceeded that of any singing teacher there engaged in the work of instruction of that city. A bona fide list of his pupils in that year included the following:

Miss Cora Vance, Miss W. S. Gelleland,
Miss Jennie Osborn, Miss S. B. Briggs,
Miss O. Small, Miss Grace Smith,
Miss L. Boyd, Miss Marguerite McKinney,
Miss Mabelle Crawford, Miss Georgia Yager,
Miss Stein, Mrs. C. E. Marsh,
Miss B. Austrian, Miss C. Conklin,
Miss E. Conner, Miss L. M. Lisenstead,
Miss J. Affeld, Miss Edith Johnston,
Miss F. D. Stewick, Miss Harriette E. Johnson,
Miss F. Daly, Mrs. L. M. Kirkpatrick,
Miss M. Folda, Miss Padgett Watrous,
Miss F. Cooper, Miss C. L. Whitney,
Miss E. Feger, Mrs. F. Dennis,

Miss Alice Thomlinson,
D. L. Canman,
Miss McGawn,
Mrs. J. Bowen,
Mrs. M. Campbell,
Mrs. J. A. Drake,
Mrs. Mary Leonard,
Mr. H. Willson,
Mrs. Kleinbans,
Mrs. Annie Jones Williams,
Miss Bella Jones,
F. Ruscheword,
Mrs. Edward Tobi,
Miss Grace Winter,
Miss Burak,
Miss Minnie Wies,
Miss Rose Bauer,
Miss Estella G. Wallace,
Miss Emma Hunt,

Miss Dora Johnson,
Miss Anne Martin,
Miss E. Mayer,
Miss Theo. Goldthwaite,
Miss Pearlie Nightser,
Miss Harriette McDonald,
Miss Frances L. Butler,
Miss Sallie Furness,
W. A. Lamson,
A. Cain,
Miss A. Nellis,
Miss J. M. Blackman,
J. A. Wallerstedt,
Miss Anna Longshore,
Miss Avis Paine,
Mrs. M. A. Hageman,
Miss Lilo Johnson,
Miss Teresa Bender,
Miss Eva Buckley.

Among Mr. Carpi's former American pupils, who have been successfully launched in their careers, are Miss Mabelle Crawford, Miss Mary Linck, Miss Jennie Osborne, Miss Grace Quive, Mrs. Carlton Marsh, Miss Sallie Furness, Mrs. Edward Tobi, Mrs. Kate M. B. Willson, Miss Padgett Watrous, Mrs. Gordon B. Williams, Mrs. Farie Stewick Skinner, Albert Wallerstedt, Miss Marguerite McKinney, Charles Christ, Miss Elysabeth Conner and L. Canan.

Professional pupils, who studied with him in Italy, besides Miss Winnie Titus, are Signora Elvira Toni, who sang at La Scala in Milan; Signorina L. Bonacina, Madame De Michalska, Mlle. Janet Mansour, Madame De Wroncka, Signor Fresnolada, Signor De Micheli, E. Crowe, Edward Arthur, &c.

Jessie Shay.

MISS JESSIE SHAY, the piano soloist at the Kubelik Concerts, is reaping her share of the honors. Following are extracts from reports in the New York and Boston papers:

Miss Jessie Shay played with finish the piano part of the last two movements of Henselt's F minor Concerto. Her later number, the Litoff Scherzo for piano and orchestra, was given in all its crystalline glory. Miss Shay was recalled several times.—New York Sun, December 3.

Miss Jessie Shay played the piano in her refined and finished manner.—New York World.

Miss Shay, the pianist, was on the program with two movements from the F minor Henselt Concerto and the scherzo from Litoff's Concerto. In the former she displayed taste and a smooth, soft tone. Miss Shay has facile fingers, a delicate finger technic and strong wrists.—New York Journal.

That Miss Shay was not eclipsed is a proof of her sterling merit. She attacked the Henselt Concerto with the authority of a young person who knows to a nicety what she wishes to do. She has more than the average technical equipment; much more than the average intelligence. She has considerable nerve, and is one of the best of the young pianists of this country and time.—New York Press.

Miss Shay is not unknown in our concert halls, and occupies a foremost place among the younger pianists of the city. She proved last night not only her excellently perfected technic, but also good musical taste. The applause with which her performance was richly rewarded was well earned.—Staats-Zeitung.

Miss Shay played with a nice, crisp technic, a good singing tone and an altogether admirable command of her instrument.—Commercial Advertiser, December 3.

Miss Jessie Shay, of New York, played unostentatiously and excellently two movements from the familiar Henselt Concerto, and gave light and lucent gayety to the scherzo of the Litoff Concerto.—Boston Herald, December 5.

Miss Shay's piano solos were admirably played, especially the staccato work in the Litoff Scherzo.—Boston Globe, December 5.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

JACOBY IN CHICAGO.

Her Big Success at the Apollo Club's Concert.

CHICAGO, December 4, 1901

HE most important concert of the week has taken place. December 2 was the date. Chicago's Auditorium the scene.

And as a brilliant event it must be described. For the Apollo Club presented before several thousands of interested hearers Saint-Saëns' "Samson and Delilah."

This chorus of 400 voices knew its parts well, the biblical opera having in past seasons been sung by the Apollo Club. Therefore the occasion was devoid of that species of anxiety which permeates stage, gallery and orchestra chairs when a "first night" production is given.



The chorus, under Harrison Wild's able and commanding guidance, did much excellent work. There were prompt attacks, satisfactory tone blendings and some intensely dramatic effects. "Israel! Break Your Chain" reached a fine climax. "Psalms of Praise Loudly Swell," for male voices, was, it must be admitted, decidedly off pitch. "God Meant Thou Shouldst Take the Command" received a stately and impressive interpretation, the contrapuntal passages being nobly voiced; while later, in the same scene, the chorus sang "He For a Woman Sold His Power" admirably, both from musical and dramatic points of view, the cadence terminating on G major being especially worthy of praise. The semi-chorus, "Now Spring's Generous Hand," must be mentioned among particularly finished and attractive features. As a conductor, Mr. Wild practically and satisfactorily demonstrated that he cherishes high ideals.

Support given by the Chicago orchestra was, as a rule, acceptable. The interlude preceding Delilah's first solo was well played. At the organ Wilhelm Middleschulte presided in musicianly manner.



And the soloists?

Charles Gauthier sang the exacting part of Samson. Now, Mr. Gauthier is considered a remarkable tenor, and so he may well be considered. His voice is of great range and power. But in his singing of Samson's lines there was lack of tone coloring. Where were the shadings? Everything seemed to be forte. And usually double forte. In

the words, "Delilah! Delilah! I love thee!" artificiality existed. There were "tears" in the voice, when the tears should have been elsewhere. Mr. Gauthier sang with warmth, and always with sincerity. To the French text he adhered.

Herman Devries likewise sang in French, and the mixture of languages was unfortunate. For, with the exception of these two, everyone else sang in English. As the High Priest, Mr. Devries was heard in a role well suited to his excellent dramatic and musical qualifications. "Curse You and Your Nation Forever" he gave finely, and his work in the second scene of act two was particularly noteworthy. Mr. Devries is emotional. He sacrifices his voice to the dramatic effect not infrequently. But then he secures the dramatic effect, and thus compensation presents itself.

Abimelech's part was taken somewhat spasmodically by John W. Lince, who possesses an exceptionally heavy bass voice. Assistance was given by two popular Chicago tenors, H. W. Newton and Walter Root.



The musicians of Chicago have been discussing the Apollo Club concert. Yesterday it was much talked of and to-day it remains a topic of conversation. There are few who will deny that what has already been described served as a picturesque setting, a musical background, so to speak. For the heroine of the occasion was an eminent American contralto. Chief interest centered in the appearance of

JOSEPHINE JACOBY AS DELILAH.

Madame Jacoby's majestic beauty and her wonderful voice alone would have been sufficient to arouse enthusiasm. But her intellectual conception of the role, her dramatic interpretations and fine vocalization combined to make her artistic achievement remarkable. "To-night Samson Makes His Obeisance" was sung magnificently. "My Heart at Thy Dear Voice," full of fervor, marvelous tone coloring and expressiveness, indeed rose, in the words of the song, to "heights of splendor." More animation would have been welcomed in "The Spring, With Her Dower of Bird and of Flower," but in this opening number diction and enunciation especially were exquisite. A thrilling dramatic climax found expression in "Coward! You Loveless Heart, I Despise You! Away!" followed by "Your Aid, Philistines." The high B flat was taken with as much ease and effectiveness as that which characterized the low A flat, previously heard, and both tones were of pure contralto quality.

When at Richard Burmeister's private musicale in New

York last winter Madame Jacoby sang "The Two Sisters," Tennyson's tragic poem, set to music by Mr. Burmeister, the eminent musicians present reflected: "How dramatic!" And now, at the Apollo Club concert, her dramatic presentation of Delilah once again has exerted its powerful influence.

You may have heard that a grand opera company is to visit Chicago this season.

If, on some auspicious "first night," or second night—it wouldn't matter which—Madame Jacoby should happen to appear as Carmen, where do you suppose the other contraltos would be?

Don't you think the first impulse of one or two of them might be to run across the wintry boulevard and take refuge under the protecting ice of Lake Michigan?

So, after all, it is quite providential that Madame Jacoby is not singing in grand opera just at present.

Concerning her appearance on this occasion tributes worthy of reproduction were printed in the Chicago papers.

Glenn Dillard Gunn in the *Journal* wrote in praise of the eminent contralto: "The second act opens with the well-known aria, 'O Love! Of Thy Might Let Me Borrow,' which Madame Jacoby sang superbly. From that point to the end of the work the interest does not flag, the beauty of the music alone, aside from the dramatic element which abounds, being sufficient to sustain it. The second act is the strongest. It reaches its climax, and the climax of the opera as well, in the wonderful aria, 'My Heart at Thy Dear Voice.' This Madame Jacoby sang very artistically. Her voice is a rich, sympathetic mezzo, strong and with that throbbing sensuous vibrato—in short, just such a voice as Saint-Saëns might have had in mind when he wrote the part."

"Madame Jacoby received more kind words than the others, more applause and as many flowers as she could carry away with her. She not only has a voice of rare sweetness and power, but she is handsome and wears her clothes well." Such was the practical estimate of the *Inter Ocean*, which later on affirmed that "the song which was received most enthusiastically was Delilah's 'My heart at thy dear voice opens wide like the flower which the morn's kiss wakens."

"Of the soloists Mme. Josephine Jacoby claimed first attention," said the critical *Tribune*, "not alone by reason of the importance of the part she took in the performance, but by virtue of the superior quality of her work. Delilah long has been identified with her as an artist, not only the rich, luscious quality of her voice and her manner of singing, but her appearance and temperament all tending to qualify her especially for satisfactorily interpreting the sensuous music Saint-Saëns has written for the beautiful enchantress.

"Last evening her singing failed not to exert its charm, and although a little more of animation would have been acceptable in the dramatic moments at the close of the second act and throughout the scene in the temple, one could but realize that the singer was hampered by the polyglot conditions imposed upon her, and could give her, therefore, only heartier commendation for her admirable work in the temptation scene of Act II."

The *Evening Post* asserts that Madame Jacoby put "feeling, variety, emotion and color" into her singing, while Leone Langdon-Key, of the *American*, explained that "Madame Josephine Jacoby, who sang the part of Delilah, is one of the most satisfying singers sent us from the East and was the artist of the evening."

"She has a rich contralto voice, dramatic and magnetic which might easily be heard here once every two years and lose none of its charm and value; a radiant personality, reposeful and confident almost to a point of non-chalance."

"Madame Jacoby has been heard here before in the role

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of Delilah and, therefore, nothing new can be said of her," the *Chronicle* stated, and added: "She has a voice peculiarly warm in tone and flexible in execution, that shows to good advantage in the melodious arias allotted to Delilah, and her phrasing and enunciation are so nearly perfect as to merit high commendation."

The *Record-Herald's* critic wrote: "The performance gave evident satisfaction, and there were many outbursts of applause, intended especially for Mme. Josephine Jacoby and also for M. Charles Gauthier."

"As Delilah Madame Jacoby repeated former successes. Her mellow, rich lower register, the tender, passionate notes above, and her clear enunciation enabled her to give an excellent interpretation of the taxing part assigned her. Her denunciation of Samson at the close of the second act was a well handled climax, in which she displayed great tonal power and earned enthusiastic applause from audience and chorus."

And here, in conclusion, is a quotation from the *Daily News*: "The popular aria, 'My Heart at Thy Sweet Voice,' was given in beautifully clear tones and with a fair degree of warmth and feeling. The English enunciation, too, was decidedly acceptable, which is more than can be generally conceded for our harsh language as presented in song."

MANY MUSICIANS PRESENT.

Among the many musicians in the large audience were Mrs. Anna Groff Bryant, Helen Buckley, Mabelle Crawford, Clara Murray, Louise Blish, Mrs. van Valkenburg (of Kansas City), Karleton Hackett, Frederick Warren, Charles W. Clark, L. G. Gottschalk, Frederick W. Root, W. H. Pontius (of Dubuque), Charles Beach and P. A. Otis.

OFFICERS OF THE APOLLO CLUB.

In addition to Harrison Wild, conductor; Arthur Dunham, accompanist, and Wilhelm Middelschulte, organist, the officers of the Apollo Club are: Clarence P. van Inwegen, president; Nathaniel Board, vice-president, and Louis Evans, secretary-treasurer. The directors include Franklin C. Hollister, Geo. D. Holmes, Charles H. Blatchford, Geo. L. Cragg, J. H. Levi, Arthur Heurtley, C. A. Adams and W. W. Dodge, while the music committee consists of J. H. Levi, Arthur Dunham, E. T. Clissold and Chas. H. Marsh.

THE CLUB'S FORTHCOMING EVENTS.

On December 25 the Apollo Club will give "The Messiah," with Eleanor Meredith, Mabelle Crawford, E. C. Towne and W. A. Howland as soloists. At the next event, on February 17, 1902, with Madame Schumann-Heink and Holmes Cowper as assisting artists, the ensuing part song program will be presented:

Judge Me, O God.....Mendelssohn
Cantata.....Clarence Lucas
Composed for the Apollo Club.

Ring Out, Wild Bells.....Gounod
Arranged for the Apollo Club by Frederick W. Root.
Love Wakes and Weeps.....Caldicott
A Shadow.....Golmick
Spring.....Greshamino
The Lord Is My Light.....W. H. Parker

And on April 28, 1902, Helen Buckley, George Hamlin, Charles W. Clark, Claude Cunningham and the Chicago Orchestra will take part in the Apollo Club's performance of Berlioz's "Damnation of Faust." All these concerts will be held at the Auditorium.

It is unfortunate that audiences do not know better than to applaud singers in the midst of critical passages during oratorio or operatic performances. At the Apollo Club concert on Monday night, when "Samson and Delilah" was being sung, thoughtlessness was displayed in this regard. If it is impolite for one person to interrupt another in conversation, how much more inconsiderate must it be for a large assembly thus to embarrass one soloist.

THE SPIERING QUARTET.

The Spiering Quartet recently made a successful tour of Texas, places visited including Galveston, Huntsville and San Antonio. Last week important appearances were made in Ohio. In Chicago this organization has auspiciously entered upon its ninth season, Mozart's beautiful Quartet in C major, and Friedrich Kiel's Waltz, for string quartet, in G major, being among this year's interesting program features.

Chicago is in a practical manner showing its appreciation of the estimable work which is being accomplished by the Spiering Quartet on behalf of the best ensemble music. The subscription list for the series of concerts at Music Hall, Fine Arts Building, is large and representative, and the local press has been enthusiastic in its estimates.

On December 17 the quartet will present the ensuing program in the Music Hall:

Quartet No. 2, in E flat major, op. 11 (first time).....D'Albert
Songs by Schumann, Liszt, Grieg and Spiering.....Miss Bertha M. Kaderly.
Rondo for violin and piano.....Schubert
Otto Roehrborn and Walter Spry.
Quartet in A major, op. 18, No. 5.....Beethoven

It is learned that Madame Nordica recently complimented Mrs. Regina Watson on her charming songs, several of which the eminent soprano will sing at concerts this season.

Two books of songs by Carrie Jacobs-Bond are attracting attention among the Chicago musicians, "Lily and the Rose," "Just a Wearyin' For You" and "Po' Lil' Lamb" being particularly popular features.

A program of music by Chicago composers was given by the music department of the Englewood Woman's Club on the afternoon of December 2. Among composers represented were Frederic Grant Gleason, William Sherwood, Frederick W. Root, R. H. Bowers, Mrs. Crosby Adams, Mr. Weidig, Eleanor Smith, John West and W. C. E. Seeböck, while the performers included Miss Fay Hill and Errico Sansone, of the Chicago Auditorium Conservatory.

The fact that Karleton Hackett, of the American Conservatory's faculty, does not devote more time to literary matters has been deplored by musical authorities, who rightly hold in very high esteem his exceptional ability as a writer. But the musical world need not complain, for, as is well known, Mr. Hackett is eminently successful in the realm of voice culture and artistic singing.

Mme. Margaretha Wunderle, the harpist, has signed a contract giving Dunstan Collins her exclusive manage-

ment until July 1, 1903. She will also tour with the Stein- del Company next season, under Mr. Collins' management.

Dunstan Collins has retired from the lecture and lyceum bureau direction, and hereafter will manage only high class musical companies and prominent artists.

This week Burton Holmes' illustrated lecture on Siberia attracted many interested hearers to the Studebaker Hall, Fine Arts Building.

Apropos of Sunday concerts: A manager in Montreal was, on November 29, sentenced to two hours' imprisonment for allowing the doors of his theatre to be opened on their account.

A legal authority in Canada writes to THE MUSICAL COURIER'S Chicago Department: "Unless the theatre is successful in its appeal, this will close the series."

Anna Millar, manager of the Paur Symphony Orchestra, of New York, paid Chicago a short visit this week.

George Hamlin, the eminent Chicago tenor, will arrive in New York next week for the purpose of giving recitals in Mendelssohn Hall on December 12 and 13, when he will be associated with Victor Harris, as accompanist.

For the past sixteen years Prof. G. Mantellini, director of the Chicago School of Languages, Fine Arts Building, has successfully taught foreign languages in Chicago, besides being the author of numerous articles and pamphlets, published in this country and abroad. It is learned that he is also the translator of Edmondo de Amici's works, "Cuore" ("The Heart of a Boy"), and "La Maestra degli Operai" ("Won by a Woman"), which have met with great success in educational centres. Professor Mantellini has recently finished the translation into English of Gabriele d'Annunzio's latest work, "La Città Morta" ("The Dead City"), a tragedy, played abroad by Eleonora Duse and Sarah Bernhardt. He is now engaged in putting into English "La Ballerina" ("The Ballet Girl"), the last sensational work of Mme. Matilde Serao, whom Professor Mantellini describes as "the Georges Sand of Italy."

Esther Féé will play Bruch's Violin Concerto in G minor at the Pittsburg Orchestra concert in the Auditorium on Tuesday evening, December 10.

Jeannette Durno, the pianist, will give a recital on December 9, at Adrian, Mich., and a musical on the afternoon of December 12, at the residence of Mrs. Bertram W. Sippy, in the Winnemac, Chicago.

The Lincoln Daily News prints the following appreciative paragraph concerning Miss Katherine Johnston, one of Maurice Aronson's pupils:

The piano playing of Miss Katherine Johnston was a revelation to her most sanguine friends. She was received enthusiastically, and her playing well merited her cordial reception. The Caprice on airs from Gluck's "Alceste," by Saint-Saëns, is a difficult composition.

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tion, requiring great technic and skill. Miss Johnston played this number magnificently, and the audience gave her close and appreciative attention during its rendition.

Gratifying to themselves and their instructor is the success of a large number of Maurice Aronson's pupils, some of whom have studied with him since they came to Chicago five years ago. It should be remembered also that Mr. Aronson's pupils are as loyal as they are successful.

At Mrs. Regina Watson's School for the Higher Art of Piano Playing an interesting children's program was presented on December 7 at 3 p. m., sixteen talented young performers taking part. On Wednesday afternoon, December 11, pupils of Mrs. Regina Watson will hold an informal musicale at her residence on Indiana street.

Many people were turned away from Music Hall, Fine Arts Building, in a state of disappointment on Tuesday evening, December 3, for so large was the audience that seats were at a premium. The event was a song recital, given under the auspices of the American Conservatory by Madame Ragna Linne, soprano, and Glenn Hall, tenor, with Allen Spencer as assisting pianist.

Mr. Spencer opened the program with compositions by Haydn, Schubert and van Westerhout, his interpretation of "Momento Capriccioso," by the last named musician, being particularly brilliant. Later he played Grieg's "Wedding Day at Troldhaugen," improvisation on Walther's "Prize Song" (Wagner), Schubert, and, as a final contribution, Leschetizky's Tarantelle in E minor. Though he received a well deserved ovation, Mr. Spencer could not be prevailed upon to give an encore.

Madame Linne sang "My Rest Is Gone," Graben-Hoffmann; "Woodland Serenade," Mascheroni; "When the Land Was White With Moonlight," Nevin; Schumann's "The Lotus Flower"; "My Heart Is in Bloom," Brahms; Schubert's "Mine" and a duet with Mr. Hall, "Neath the Stars," Goring-Thomas. Madame Linne's singing was finished in style and artistic in conception. On one or two occasions her voice showed signs of fatigue. She was enthusiastically encored.

The tenor, Glenn Hall, who is one of the most prominent singers in the West to-day, was heard in contrasting numbers, extending from "Who Is Sylvia?" to French, Irish, Scotch and German songs. Mr. Hall's interpretation of Foote's "I'm Wearing Awa', Jean" was exquisite. His first selections were somewhat lacking in repose, but this gifted tenor is always artistic. Full of beauty and strength as his voice is now, it will continue to develop. Leoncavallo's "C'était un Rêve" was admirably sung. One of his encores, "Drink to Me Only with Thine Eyes," was a memorable feature. "Si mes vers avaient des ailes" also is deserving of special mention.

Mrs. Karleton Hackett and Miss Julia Caldwell were the efficient accompanists.

The second event in the series of ballad concerts under the auspices of the Clayton F. Summy Company will take place on Thursday afternoon, December 12, at Music Hall, Fine Arts Building. Artists announced for this occasion are Mme. Ragna Linne, soprano; Miss Elaine de Sellem, contralto; Claude Cunningham, baritone, and Mr. Seebbeck, pianist. Several Chicago composers will be represented on the program.

Under the capable direction of Louis Evans, Gaul's sacred cantata, "The Holy City," was given on the even-

ing of December 5 at the Normal Park Baptist Church. Mr. Evans was fortunate in securing for this occasion prominent soloists, including Charles W. Clark, Mrs. Stevenson Tewksbury, D. V. Key and Adah Bryant. Miss E. Humphreville, the accompanist, played in a sympathetic and musically manner. The chorus was well balanced, and its phrasings and shadings were praiseworthy.

MAY HAMILTON.

BRUNO STEINDEL.

[BY WIRE.]

CHICAGO, December 9, 1901.
B RUNO STEINDEL, the 'cellist, sustained his high reputation and won an ovation at the Chicago Orchestra concerts here December 6 and 7. H.

MARY HEALY-MULLETTE.

MARY HEALY-MULLETTE, dramatic mezzo soprano, whose picture accompanies this article, created a most favorable impression at St. Vincent's Church, Chicago, recently. The occasion was the organ dedica-



MARY HEALY-MULLETTE.

ton, and Mrs. Mullette sang the "Laudate Dominum" from Mozart's Vespers with so much taste and finish, fine interpretation and facility of execution that she called forth encomiums of praise from a number of the best musicians and critics of the city. In consequence she has received excellent offers for church, concert and recital engagements. Last month she sang at a musicale given by the Alumnae Association of the Sacred Heart Convent in Chicago. Before the large and cultured audience Mrs. Mullette interpreted Schubert's "Erl King" with dramatic intensity and expressive tone coloring. She assumed in turn the descriptive, pathetic, graceful and tragic; her emotions and facial expression changing with the music, and so distinct was her enunciation and so vivid the picture she portrayed that the audience was held spellbound. Responding to an enthusiastic encore she sang a Chopin waltz.

Her numbers last week at the St. Patrick's Church concert, Chicago, included "With Verdure Clad," from "The Creation," and a recitative and aria by Händel.

Mrs. Mullette possesses not only a voice of exceptionally pleasing quality and much flexibility. She is gifted also with an artistic temperament.

GLENN HALL'S SUCCESS.

MUSIC critics continue to write in enthusiastic terms concerning Glenn Hall, tenor, of Chicago. The ensuing well merited estimates are of recent date:

STRONG HEARS LOCAL SINGERS.

Glen Hall and Madame Linne Please Big Music Hall Audience. It is refreshing to hear improvement. A man so much before the public, and so capable, usually considers himself good enough. He takes to doing unheard of things.

He becomes a graduate with "high honors," in his own estimation at least, and that usually settles him so far as genuine artistic progress goes.

In so far as it is possible to prophesy, I predict eventual success of exceptional mold for Glenn Hall. He practically has his future before him, and his large circle of admirers are fully justified wishing him a brilliant career.

Mr. Hall sang "I'm Wearing Awa', Jean" (Foote), and the "Irish Love Song" (Long), with real warmth and expressiveness. His lighter numbers were delicately done and artistic. The Vanni Serenade showed the voice in its best light, and was incidentally a good composition.—Chicago American, December 4, 1901.

THE GLENN HALL CONCERT.

Mr. Hall has a voice of fine quality and large service. It is big, almost baritone in its depth, yet capable of bringing out the most delicate effects. His personal style is also very pleasing, for in addition to good looks he has an authoritative assurance, which contributes to the comfort of any audience. He was especially effective in the recitative and aria, "Eugen Onegin," by Tschaiikowsky, which he sang with expression and style. He gave a classic group, including Schumann, Brahms and Schubert numbers, with excellent taste and finish, and his ballads, which were perhaps more enjoyed than his other numbers, were well chosen and beautifully sung. Mr. Hall is one of the most interesting concert attractions that Kansas City has had. It is said to be more than probable that he will be heard with the Oratorio Society later in the season.—Kansas City Star, November 29, 1901.

Mr. Hall in his solo work was thoroughly enjoyable. His German songs were perhaps the most profoundly musical, but the Scotch ballads won the audience by their exquisite pathos—"The Land o' the Leal" and "Mavourneen" being the favorites. The old English ditties were charming, "Drink to Me Only with Thine Eyes" being especially winsome in the romantic version so natural to his voice. "Love Has Eyes" and "Who Is Sylvia?" half playful, pretty conceits, brought him much laughter and appreciation. He was tender and thoughtful in "Du bist wie eine Blume" (Schumann); happy in the "Standchen" (Brahms), and wistful in a free but lovely translation of the well-known Schubert Serenade. "Si mes vers avaient des ailes" (Hahn) was given with a bewitching coquetry. A very sad and beautiful effect was made in his rendition of "Thy Beaming Eyes" (MacDowell). Perhaps the severest artistic test was his opening number, the recitative and aria from "Eugen Onegin" (Tschaiikowsky), in which his dramatic tenor came out in the eloquent German cadences of impassioned pleading and sorrow.—Kansas City Journal, November 29, 1901.

GREGORY HAST IN GREAT DEMAND.—Gregory Hast, the distinguished English tenor, who has already proven one of the season's big successes, repeated his triumph of November 20 in Philadelphia by singing a return date there Saturday, December 7. He then presented a full recital program, and was indorsed by both press and public as cordially as upon his initial appearance.

Mr. Hast has been engaged for a recital at Wells College, Aurora, N. Y., in celebration of "Founders' Day," and, among other dates in the near future, he will sing with the Chromatic Club in Troy, N. Y.; at a private musicale in Pittsburgh; again with the Mozart Club in that city. Besides singing the tenor role in "Elijah," with the New York Oratorio Society in a special performance Monday night, Mr. Hast will also sing, with the same organization in the evening performance of "The Messiah," at Carnegie Hall, December 28. His brief season in America may have to be extended a few weeks, so great is the demand for this artist.

JOSEPHINE MILDENBERG.—Josephine Mildenberg will sing at the Professional Women's League December 23, when a special program offering novel attractions suggestive of the season will be given.

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SOUSA'S BAND ABROAD.

GEORGE FREDERIC HINTON, the assistant manager of Sousa's Band, has returned to New York. He sailed from New York August 28 on the St. Paul for Liverpool, and arrived here on the Oceanic December 4. Mr. Hinton talks interestingly about Sousa's wonderful success in England and at the Glasgow Exposition. He says from every point of view the trip abroad was far more successful than was anticipated, either by Mr. Sousa or the English managers. The financial results were unexpectedly large.

The day after the band arrived in London it opened a short engagement in the Royal Albert Hall, playing to 29,000 people in two concerts and one matinee. This broke all records.

At Glasgow a four weeks' engagement was played. The band was the principal musical attraction there. Every concert was attended by an enormous crowd and the enthusiasm was unparalleled. Sousa's farewell concert attracted a throng which exceeded in size any audience that had gathered together on any occasion during the exposition. He was given a magnificent send-off. The diplomas which were awarded to him at the Glasgow Exposition arrived here yesterday and are now on exhibition in Mr. Sousa's office in Astor Court.

Mr. Hinton says that the tour through the Provinces was an unmatched success. In Liverpool over \$4,000 was taken in one concert and matinee. In Birmingham the police had to stop the sale of tickets on account of the crowds. The same thing occurred at Oxford. Altogether Mr. Sousa's band gave thirty-one concerts in London, and the attendance and the enthusiasm increased to the very end. The press was very considerate, and in many instances exceedingly kind. Contrary to all precedent, the newspapers were extremely liberal in their advance notices for the Sousa concerts. The music critics in the main were fair, particularly those on the London press. The tour from the beginning to the end was a gratifying success, not only to Mr. Sousa, but to the English syndicate which backed him. This body of moneyed men, with Philip York at its head, directed the tour with great ability and achieved the best possible results. Wherever the band played a return engagement was demanded, and the entire trip could have been repeated with even greater success.

It has been definitely decided that the band shall return to Europe next June for a twenty-five weeks' tour. Two years from now Sousa expects to make a grand tour of the world. This trip will occupy thirteen months. Sousa was the recipient of many honors at the hands of the English nobility and the distinguished citizens of London and Glasgow. He was entertained at a dinner and reception by Alfred de Rothschild. On this occasion Melba sang and Ysaye played. Many social courtesies were shown him and Mrs. Sousa. The most notable distinction conferred upon him was the command for him to play before King Edward VII. This event has been already fully described in the papers.

Sousa and his band will sail from Southampton for New York at the close of a short engagement in some of the cities which he did not visit on his previous tour, and it is expected that they will arrive in New York December 21. Mr. Sousa will then take three weeks' vacation. He will spend most of the time in North Carolina.

The night after his arrival in New York (Sunday night, December 22) his band will give a concert in the Broad-

way Theatre. This will afford Mr. Sousa's friends an opportunity to give him a fitting reception.

The regular tour will begin January 12. After the band makes a tour through New England it will go to the South and wind up in the Middle West.

Mr. Hinton says that the soloists who were with the band, namely, Dorothy Hoyle, violinist; Maud Reese Davies, soprano, and Arthur Pryor, trombone player, achieved considerable success and received many fine notices at the hands of the critics.

TRIBUTE TO LEONORA JACKSON.

LEONORA JACKSON, the distinguished violin virtuosa, has appeared during the past two weeks in the chief cities of the New England States, arousing the same enthusiasm which has crowned her efforts throughout Europe and America. Like all noted artists she is the recipient often of rich gifts, poems written in her honor, &c. The following tribute was sent her recently by a stranger, a lady who heard her at a recent concert:

To Leonora Jackson, violinist:

She stands in queenly pose of noble calm,
And o'er the precious instrument she loves
Bends low her girlish head, as in caress;
And then with gracious curve of conscious power,
Lifts o'er the vibrant strings the arching bow,
And lo! the lark wheels high in Heaven's blue,
Exulting in an ecstasy of song,
And in an undertone, the purl of streams
And whir of insects, fluttering wings unite
With children's laughter, and the zephyr's sigh;
And twilight falls, the while the nightingale
Across the misty valley yearning calls;
And then from out the darkness comes a cry,
A human voice in throes of mortal woe,
An anguished prayer outreaching toward relief,
Yet mellowed by a throbbing note of trust,
And lighter grows the darkness toward the dawn,
And sweeter, fuller, stronger grow the chords,
'Till faith, and hope, and love, and prayer, and praise
Unite in noble strains of victory,
And Heaven's choir is opened, and we hear
The note that satisfies our long desire.

And thus, upon our hearts' vibrating strings,
Her supple fingers delicately play;
Her bow a mystic spell doth o'er us cast,
Till, at her lightest touch, our ravished souls
To hers respond, with melody a thrill.

AMERICAN INSTITUTE OF APPLIED MUSIC.—The informal recital given by the students of the American Institute of Applied Music passed off with great success last Friday evening. The following program was given:

Echo Bach
Allegretto, op. 27, No. 2 Beethoven
Barcarolle Scharwenka
Loure Bach
Songs—
The Night Has a Thousand Eyes Foote
Thy Beaming Eyes MacDowell
Song Without Words Mendelssohn
Nocturne Chopin
Spinning Song Raff
Caprice Foote
Pierretta Chaminate
Miss E. Blankenhorn.
Miss E. N. Marshall.
Miss S. B. Perry.
Miss A. E. Essetier.
Miss B. Culver.
Miss A. L. Hester.
Miss G. Harris.
Miss Lillian Kreutzer.

BOSTON SYMPHONY ORCHESTRA.

Carnegie Hall, Thursday Evening, December 12.

PROGRAM.

Concert overture, In the Spring, in A major, op. 36 Goldmark
Concerto for violin, No. 5, in A minor, op. 37 Vieuxtemps
Ein Heldenleben, tone poem for full orchestra Strauss
(First time at these concerts, but fifth time in New York.)
Symphony No. 2, in D major, op. 36 Beethoven
Soloist, Charles Gregorowitsch.

Carnegie Hall Saturday Afternoon, December 14.

PROGRAM.

Overture, Cockaigne (in London town) Elgar
(First time.)
Concerto for piano in E minor, op. 11 Chopin
Symphony No. 2, in D major, op. 73 Brahms
Soloist, Josef Hofmann.

Gertrude Bennett's Recital.

MISS GERTRUDE BENNETT attracted a fashionable audience to her dramatic recital at the Waldorf-Astoria last Thursday afternoon. The young actress gave a program including sketches, poems and recitations by Austin Dobson, Oliver Herford, Georges Boyer, Anthony Hope, Henri de Nousanne, W. W. Story, Carmen Sylva, Maeterlinck, Bliss Carman and Mrs. Sarah Bolles. There was much variety in her list and in the interpretations the versatility of her fine gifts was marked. Dudley Buck, Jr., who assisted, sang his father's dramatic song, "Creole Love Song"; "Medje," by Gounod; "Jungel Knabe," by von Fielitz; "The Old Plaid Shawl," by Haynes; "Drink to Me Only With Thine Eyes," and Schubert's "Erl King." Mr. Buck was in good voice and sang with his usual intelligence. Mrs. Francis Blossom accompanied for the singer.

BY THE PIANO DEPARTMENT.—An interesting program has been arranged by the piano department of the New York Musical League (Women's Philharmonic Society) for Tuesday evening, December 17. The artists and their numbers follow:

Piano soli—
Nocturne, G minor, op. 15 Chopin
Rigoletto Transcription Verdi
Amy Fay.

Songs—
Mirage Lehman
Dear Sweetheart Mine A. L. L.
Sans Amour Chaminate
Chevalier Belle-Étoile Augusta Holmés
Marguerite Hall.

Cello, selected. Hans Kronold.
Piano, Concerto, op. 69 Heller
Second piano by Leila Young.

Songs—
Romanza (L'Africaine) Meyerbeer
Canto, Mistero N. Celega
Chevalier Del Papa.

Songs—
To the Queen of My Heart A. Grondahl
Eclogue Delibes
Rebecca Mackenzie.

BROEKHoven HERE.—John A. Broekhoven, the Cincinnati composer, was in this city last week, and a caller at the offices of THE MUSICAL COURIER.

Elsa Marshall, . . . Soprano.

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 **Rebecca Holmes**
VIOLINISTE.
Address:
32 West 40th St., - NEW YORK.

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EDITOR-IN-CHIEF.

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VOTED TO POPULAR MUSIC.

For Particulars apply to "Saturday Extra Department."

WHO said that this was to be a dull musical season?

ILLIAN RUSSELL was born in Clinton, Ia., December 4, 1861. She was therefore forty years old last week. Why this mystery on the part of the dailies?

THE recent revelations in Theodor Reichmann's New York business affairs only prove that a shoemaker should stick to his last. Reichmann was an excellent Hans Sachs, but an indifferent wine merchant.

PLACING music boxes in tombs is now a custom among devoted survivors of the dead. It recalls in a vague way the ancient practice among certain races of putting food and drink on the grave of the departed one. But music boxes!

A FEW hours after M. Paderewski and Mr. Adlington left Warsaw the former was commanded by the Czar to play before the court at the Imperial Palace at Skierniwice, which is near Warsaw. But his Majesty was too late, and the performance must be postponed until after the pianist returns from England and the United States. Paderewski went to Vienna, where at one concert he played concertos by Beethoven, Chopin and himself. He is now touring in Germany, and this month he will be in London.

THE success of John Philip Sousa and his band in London and in Great Britain generally is of still greater magnitude than his triumphs last year in Paris and in Germany, and as a result he has arranged with Philip Yorke, the English manager, to return to London and to give concerts in Great Britain and on the Continent, the tour to begin June 26. A special concert theatre will be secured for the Sousa concerts in London. This signifies that some other band will play at Manhattan Beach next summer. Sousa is due here in about ten days.

PERCY BETTS, of the London *Daily News*, describes Patti's only appearance in concert there at Albert Hall as entirely satisfactory. Her voice is but slightly worn—not much considering that forty years ago she was singing with Mario at Covent Garden—and she delivered the "Jewel Song," Wagner's "Trajime"—Patti—Wagner, what next? and Tosti's "Serenade" with her usual marvelous art. In the face of this prodigy the achievements of Sarah Bernhardt, Lilli Lehmann, the late Sims Reeves and young Jan Kubelik sink into insignificance. Marriage seems to agree with Madame Patti—agree in a way that recalls Henry James' novel, "The Sacred Fount." And as the gentleman remarked in another story after his forcible ejection from a building: "Vot a method! Vot a system!"IN the art news of the *Evening Post* we found the following item:

The judges appointed to consider the designs of the Richard Wagner Monument in Berlin have awarded the first prize of the second competition to Gustav Eberlein, one of the unsuccessful competitors of the earlier contests. In the new design Wagner sits in a massive armchair or throne. On the steps of the pedestal are figures representing poetry and music. The composer, who is represented with a far away look and pondering expression, is writing upon a scroll placed upon the arm of his chair. Behind and by the side of Wagner are smaller figures, illustrating his more famous creations—Siegfried, Brünnhilde, Isolde, Senta, &c. There are three scales for the sizes of the figures, that of Wagner being the largest, the muse of music next, and the operatic characters so small as to suggest pygmies. The result is said to be unfortunate, and quite out of question for the monumental structure

intended. The second prize fell to Ernest Freese, who also shows Wagner seated, and the third prize went to Hermann Hosaeus for a symbolic figure representing the genius of the composer. It is not probable that Eberlein's design will be accepted.

IT is a curse to the musical art and its artistic exponents to see the latter puffed to such an extent in the daily illustrated papers as has been Kubelik in the *World*, *Journal* and other dailies. It is not necessary for an artist of such magnitude as this gifted Kubelik to have sensational, stupid and sickening articles and interviews printed, and it reacts upon him who becomes the innocent victim after all. It is a sad commentary upon our system of journalism to see art degraded into the realms of the prize ring and the dog and poultry shows and leveled with them in the daily press—a certain portion of it.

The music critics of those papers are not responsible for such a miscarriage of sentiment, and it must be as nauseating to them as it is to all those who can differentiate on the problems of art and of life with its required culture and tact. The effect upon artistic Europe is fatal to our reputation, and it cannot help but damage every one associated with such abominable réclame.

Jan Kubelik and his managers are not accountable for it, as they are also men of taste and of culture; it is all due to the disgusting system of parading sensationalism in public for the sake of revenue.

THIS professor is so well known in unmusical circles that his name is as obvious as the third head in puzzle pictures. There rests his identity. Years ago he began climbing the fire escape to Fame, and, having reached the first landing, wrapped his sedate coat tails around one of the rungs and began to shout in order to attract attention. This coat tail episode is not merely luggered in, but has subtle significance: He uses his hands extensively when talking, and had to have them free for shouting. He shouted, but Gotham heeded not. Here was his misery in a nutshell: He had to talk, and was not happy when he was not talking. But no one would listen, and that was a disappointment. So he unwound his coat tails and floundered to earth, and the jolt started an idea: "Why not make them listen? Why not disguise my real purpose, and, under the garb of music or any old thing, get them into a hall and then talk at them?" But his better judgment answered that no folks of mature years would buy musical gold bricks any more, and for a moment he was stumped. Then, with a cunning as old as the Ten Commandments, he bethought him a subtler scheme: Get the little children to come by announcing that he would play tunes for them on his band, and in this way get all their "Pinafore" relations to attend as escorts. There was the ideal scheme. But would it last? He knew as well as anyone that, once having heard such a talk as he proposed to let loose at them, they would never come back! It needed a sterner purpose in order to make it last. So the Professor wiped his glasses and then looked at himself in the mirror, and the reflected image suggested the solution. He saw by looking into his own eyes that he knew nothing about musical form, and suspected everyone of being in just the same state of ignorance. "Why not talk to them about the form of the compositions I mean to play? Then, by telling them about it, I can listen to myself and perhaps learn something about it myself. That's it." He turned a mental somersault and went to work. Through the list of the unmusical elect he went with a very fine tooth comb—even finer than the one on which Schubert used to play the "Erlkönig," and that must have been fire indeed—and worked up a list of gurgling,

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gushing patronesses. He promised them that on certain afternoons during the season he would hold these talks on music with an orchestra for a background; that he would make clear in elegant, oily phrases the inner meaning of musical compositions which ordinarily escaped the child; that, in short, he would, for the mere pleasure of talking and the price of season tickets, analyze for the child the most intricate of musical structure, and by employing definitions and dates (which he was then memorizing from Grove) would so confuse the infant's mind that it must end hopelessly by believing in him and his talk, and in this way gain a wonderful knowledge of music. By transforming the hall into an incubator, he would, during the course of the afternoon, hatch musical intelligence out of every child. And, like a practical incubator agent, he counted the eggs before he began to hatch. He found there were many, and the concerts began.

The Professor is happy—he may talk. He talks all kinds of talk, innocent and ignorant, talks by the yard or by the bucketful and always gives good measure. Now and then he lets the band play; but only for a minute at a time, and he has interrupted them again with his talk. He burdens the young mind with leaden terms until it has dreams of the Submediant eloping with the Concluding Theme and Syncopated storks jamming drooling Dominants down the chimney. Music becomes a hideous nightmare to the child and it firmly believes that Bach and Beethoven only lived so that the Professor might have something to talk about. When the orchestra plays it seems delighted and forgets as hard as it can the jumble of names the Professor has applied to this music. But when the child is happy, when the Professor is conducting, then the older folks are in misery. The Professor has a beat which passes all understanding and especially that of the musicians who play under him. If during a slow movement one follows with the eye the end of this baton one sees that it describes something resembling the figure 8 cut backward by an awkward skater; and during faster episodes the Professor pencils in the air all kinds of cabalistic figures, relieved now and then by motions in place at the handle of a rusty pump. But why take all this part of the Professor's performance seriously? It is all an excuse for his talk; and, of course, no one would dare to take that seriously.

Out of the eggs entrusted him he has thus far made only verbal omelettes. No maidenly hen clucks Bach's air on the G string as the result of the Professor's talk, nor does any youthful rooster crow the Professor's praise as he sits in the sweltering air, choked with words, of this incubator. Yet the Professor talks on and he is happy in his verbal bliss.

EVERY Saturday the *Evening Post* prints an interesting number from a series of essays entitled "Dialogues in My Library." They are readable, and sometimes the point of vision is fresh. But in the latest contribution there is some criticism

of Wagner that carries one back to the prehistoric days when Wagner was a "noise maker," when he dealt in "discords," when his music lacked "spontaneity"; was more "intellectual than emotional." And writers of this sort of ill-considered stuff always confronted the composer of "Die Meistersinger" with Mozart—as if that were a sufficient reason for wiping Wagner off the face of the earth. "J. P. M.," the author of the *Evening Post* essays, makes one of his mouthpieces talk about "the metaphysician displacing the minstrel," the lack of joy in Wagner's music, its formal, mathematical qualities, &c.

"The difference between Arcady and Wagner is the difference between David and Solomon," said the Dominie, adjusting himself for a peroration. "One was content to be led by Nature herself 'beside the still waters.' The other was intent on erecting the worship of the Eternal

into theoric splendor, with all the adjuncts of cedars, and gold and brass. Solomon's work perished in an hour, and with it perished the conceit that God dwelleth in temples made by men's hands. But David's work, that sweet canticle of old, has lived on down all the centuries, like the singing element itself, bringing the gladness of the Judean springs to myriads of parched hearts. Wagner does not commune with anybody. He is the pageant master, and he whispers no little secrets in the gloaming of our spirits. He rings no 'Bells of Iss' under his German ocean that send up strophes out of the heart of Nature. His messages do not perch upon our lips or nestle in our memory. They do not go with us to our work, not fit themselves to our aspirations, nor lend gossamer wings to our joy. They belong to special calendar occasions. He makes only gala days for us, in which we can have music marshaled and thundering like an army with banners. It is music, horse, foot and dragoons. In this sense it celebrates one side of the modern spirit—that side which organizes everything, proclaims itself and is revolutionary, looking to accumulation and concourses for its vindication. How unlike Chopin's dainty concert of music as a little shepherd who takes refuge in a peaceful grotto from an approaching storm! In the distance rushes the wind and the rain, while the shepherd gently plays a melody on his flute."

Now, we ask our readers if all this is not delightfully familiar? But unhappily facts are against the "Dominie." Wagner's music is more emotional and less formal than Mozart's; it is full of the "little secrets" for those who have ears—consider "Tristan und Isolde" and its revelations of two souls! And it is not for "gala days" alone, except in the sense that great art should always be a time for rejoicing. The "still small voice" in Chopin is charming; but there is a time for epics—and Homer could never have written nocturnes. The sense of proportion in criticism seems to be a lost art nowadays. There are some of the superannuated with us who still believe that Wagner's music is "noiser" than Rossini's. To them we recommend "J. P. M." and his sentimental and pathetic fallacies.

M. R. FINCK writes in last Saturday's *Evening Post*: "George Sand, in her 'Histoire de ma Vie,' looked forward to the day when the music of Chopin, the master she had loved, should be brought completely to the orchestra, so that the

A CHOPIN OPERA. whole world should appreciate at its full value an individuality 'finer than Bach's, more powerful than Beethoven's, more dramatic than Weber's.' Her estimate of the composer would scarcely be accepted by Chopin's keenest admirer nowadays," says the London *Telegraph*. That may be true in beefy England, where Chopin has never been understood. In America there are not a few who think that George Sand (except as regards the orchestra) was a sound prophet. In Italy a curious attempt has been made to construct an opera based in part on Chopin's life, and with musical themes taken from his compositions. The opera is thus described:

"In the first act, 'Christmas,' Chopin is seen at the age of sixteen hard by a village in the neighborhood of Warsaw. Here, amid the noise of a skating festival and other rejoicings, he meets Stella, a young girl who is supposed to typify pure and exalted love. Thus an idyllic love story begins, broken in upon only by the songs of the peasants who go churchward to celebrate Christmas. 'April,' as the second act is entitled, shows us Chopin in the prime of life. He is dwelling near Paris at the villa of Flora, under which name George Sand is represented. A Polish legend, related by a friend of the composer to a group of children, brings forward in the orchestra Chopin's most famous Polonaise; while the hero himself, in the course of the act, becomes inspired and composes one of his nocturnes.

"The third act is entitled 'Storm.' Chopin is now on the island of Majorca, whither he has gone to seek renewed health. There he confides his sorrows to an old priest, who offers him consolation. A tempest falls upon the island, while Flora, Elio and other friends are at sea on a pleasure trip. Chopin, after trembling for their lives, sees all return in safety save Grace, a young girl who is drowned, and whose funeral forthwith takes place. Twelve more years elapse, and then the fourth act, 'Autumn,' shows the musician's end. The scene is laid at Chopin's house in Paris, where the master is dying. Memories of Stella, the Polish girl, disturb the failing man—the girl

he loved before he knew aught of evil. Then in the distance a song is heard, and Stella herself comes to soothe Chopin's last moments."

But who comes to soothe the feelings of the audience after listening to this egregious plot? Putting musicians in novels, poems and operas has never been a success.

HERE is an end to all things. With this number of THE MUSICAL COURIER we complete the twelve papers on musicians' birthdays with brief comments upon the significance of astrological signs. Intelligent teachers of astrology in our

day have over and over again declared that their science is one greatly misunderstood, and that many

of the scoffers profess faith in matters far more difficult to comprehend. This being the closing article in the series it may be well here to give a brief outline of zodiacal conditions and spheres. The ancients who tested the philosophy and wrote treatises for the world of their day, divided the zodiac into twelve signs or houses, and again subdivided these by four, with three signs in each one of the four subdivisions. The four subdivisions, sometimes described as domains, were named Fire, Air, Water and Earth. The astrological signs in the fire domain are Aries, Leo and Sagittarius; in air, Gemini, Libra and Aquarius; in water, Cancer, Scorpio and Pisces; in earth, Taurus, Virgo and Capricorn. Aries prevails from on or about March 22 to April 21, Leo from on or about July 21 to August 20, Sagittarius from November 21 to December 20. Gemini prevails from May 20 to June 21, Libra from September 21 to October 21, Aquarius from January 19 to February 19; Cancer prevails from June 21 to July 21, Scorpio from October 22 to November 21, Pisces from February 20 to March 21. Taurus prevails from April 21 to May 20, Virgo from August 21 to September 21, Capricorn from December 21 to January 19.

The ancient philosophers claimed that human beings were influenced by the zodiacal conditions under which they were born. While the best thought of modern times is opposed to the doctrine of fatalism, it is impossible for any man of wide experience to wholly doubt that there is a "divinity that shapes our ends." All faith, whether in one of the established religions or in some occult philosophy, depends, after all, upon man's imagination or his "bump" of credulity. Tennyson most beautifully describes this faith in the opening stanza of "In Memoriam":

By faith, and faith alone, embrace,
Believing where we cannot prove.

As in most men there are tendencies to certain diseases, so the occult teachers claim there are certain mental tendencies influenced by zodiacal conditions. If men regarded these more men would be successful. In plainer words, the world would not be peopled with so many "square pegs in round holes." If understood and practiced intelligently astrology would provide safe guides in friendship and marriage, in business, and in all that makes for a happier and serener humanity.

When we once understand that Water and Fire are hostile elements people in these domains will either keep apart, or seek to sympathize with each other, realizing that the individual could not prevent faults that come from some mysterious power. The fire people are impulsive, inclined to generosity and frank. The water people are restless, like the ocean, prone to hoard, and sometimes as treacherous as the "mighty deep." Earth and Air are equally hostile elements. Air people are magnanimous, but flighty, and the earth people are rather unforgiving, and prefer facts to fancies. Air and fire people work well together. Both are volatile, and the inspirational currents drift their way.

When we learn the birthdays of men of genius then we must admit, if we reason honestly, that

there may be something after all in this mysterious philosophy. Certainly it is no difficult matter to prove that the greatest composers were born in the domains of Fire and Air. Musicians and composers born in the Fire domain include Bach, Beethoven, Haydn, Rubinstein, MacDowell. Air claims even a longer list of great names, for it embraces Mozart, Schubert, Mendelssohn, Schumann, Wagner, Gounod, Verdi and Richard Strauss.

The astrological sign Sagittarius, which begins November 21 and continues to December 20, is the last sign in the Domain of Fire. We described the traits of the Sagittarius people last month. The beneficent Jupiter is the ruling planet of this sign, and when well placed the Sagittarius man or woman should be both good and talented. Benevolence and introspection are the higher attributes of this sign. Music, literature, philanthropy, religion, teaching, banking, railroads and all reformatory movements appeal to the Sagittarius man and woman and in any of these branches it is possible for them to attain success. Beethoven, the greatest composer born in the sign Sagittarius, represented in his life the traits, good and bad, ascribed to men born in this sign. Sagittarius people are born with a well developed temper, but their anger is aroused when indignation seems to be consistent with self respect.

A very different sign is Capricorn, which begins December 20. Capricorn (the goat) is the closing or last sign in the Earth Domain. The men and women born in it are material in their tastes and aspirations. Like the goat, they take good care of Number One. When Capricorn people do not see big material results ahead of them they become blue and discouraged. However, the Capricorn man and woman, when awakened and spiritualized, are very noble, and on reaching this higher plane repent of the sins committed in their days of rashness. The malign planet Saturn rules Capricorn. It is this malefic star, with the four moons, that is responsible for the subtle, secretive, jealous and capricious nature of the Capricorn *genus homo*. But when Saturn is well placed, the natural tendencies are neutralized and the Capricorn character may become as exalted as that of almost any other. Capricorn people make excellent accountants, bookkeepers, housekeepers and teachers, because they are patient with details. They are rarely found among leaders. Not one composer of the first rank is born under the sign Capricorn.

Musicians born in December in the sign Sagittarius are: December 1 (1810), Joseph Gunzl, died January 31, 1889; December 2 (1813), Jakob Rosenthal, died March 21, 1894; December 3 (1758), Louis Adam, died April 11, 1848; December 4 (1791), Johann Gottlob Töpper, died June 8, 1870; December 5 (1851), Mary Krebs, still living; December 5 (1859), Anton Strelezki, still living; December 6 (1806), Gilbert Louis Duprez, died September 23, 1896; December 7 (1863), Pietro Mascagni, from all we hear he is very much alive (Jean Gérard, the 'cellist, and Richard Burmeister, the pianist, were also born on December 7); December 8 (1791), Peter Josef von Lindpaintner, died August 21, 1856; December 9 (1610), Baldassare Ferri, died September 8, 1680; December 10 (1824), Theodore Kirchner, from what we know this venerable musician is still alive; December 11 (1803), Hector Berlioz, died March 8, 1869; December 12 (1822), Sigismund Lebert, died December 8, 1884; December 13 (1767), August Eberhard Müller; December 14 (1778), Nikolaus Kraft, died May 18, 1853; December 15 (1775), François Adrien Boieldieu, died October 8, 1834 (December 15 is also the birthday of Josef Slivinski, the Polish pianist, now touring the country); December 16 (1770), Ludwig van Beethoven, died at Vienna March 26, 1827; December 17 (1749), Domenico Cimarosa, died January 11, 1801; December 18 (1786), Karl Maria von Weber, died in London June 5, 1826; December 18

(1861), Edward Alexander MacDowell, now at the head of the Department of Music in Columbia University; December 20 (1786), Pietro Raimondi, died October 30, 1853.

Musicians born in December in the sign Capricorn are: December 21 (1826), Ernst Pauer, our records give no mention of his death; December 22 (1819), Franz Abt, died March 31, 1885; December 23 (1840), Isidor Wilhelm Seiss, still living; December 24 (1843), Nicola d'Arienzo, still living; November 25 (1840), Peter Ilitsch Tschaikowsky, died November 5, 1893; December 26 (1793), Franz Hünten, died February 22, 1878; December 27 (1800), Sir John Goss, died May 10, 1880; December 28 (1812), Julius Rietz, died September 12, 1877; December 29 (1821), Julius Joseph Maier, died November 21, 1889; December 30 (1837), Heinrich Germer, so far as our information goes this musician still lives; December 31 (1846), Richard Kleinmichel, still living; December 31 (1813), Theodor Oesten, died March 16, 1870.

In the first issue of the year last January we published the first paper in this series, and in that reviewed the musicians born in January in the sign Capricorn and also in the sign Aquarius, which begins on or about January 19.

THE news regarding the ushers at Carnegie Hall opens up the question as to the system of tickets and seat checks prevailing at the present time. If such a charge as the one which has now been brought against the ushers can be substantiated it would signify that there must be a general system prevailing in the theatres of New York city and in the concert halls, by means of which employees are enabled to make money on the outside, unknown to the management. We have frequently sneered at the system in vogue in Europe, but there can be very little chance under that system to secure any advantages such as are said to be derived here from such an income. The fee system in Europe, of course, takes the place of the system here. After all, the system of ticket distribution, ticket selling and seat tickets is a primitive one, which may have been an admirable one years ago, but which does not apply to the present time, and for that reason the ticket speculator has an advantage which he would not have if a new and revised system were introduced; and that new and revised system is not introduced for the reason that the ticket speculator has partners on the inside who divide with him, which prevents the adoption of a modern scientific system. Mr. Daniel Frohman is to be congratulated for having taken this matter up, and with his usual determination and insistence upon correct business methods something may at last be done. There is a considerable amount of impudence manifested by ushers in this city, anyway, and it has spread to other cities. Ushers should remember that they are in the employ of the people. In the box offices the ticket sellers are frequently shameless in their conduct toward people, and they should also be brought back to a realization of their position, for they, too, are employees of the people. They are semi-public, as it were, for theatres and public halls do business under a municipal license.

KATHARINE FISK'S RECITAL.—Mrs. Katharine Fisk gave one of her very artistic and delightful song recitals in the Barnard Club rooms, Carnegie Hall, last Monday afternoon. Her carefully chosen and high class program included three arias from Saint-Saëns' "Samson et Delilah," the group of children's songs which have proven so attractive wherever she has presented them, and numbers by Henschel, Nevin, Lalo, Hollander, Jensen, M. V. White and other modern composers. Miss Sally Sherwood Betts was at the piano, and the large audience was cordially appreciative throughout.

COTTLLOW PIANO RECITAL.—Miss Augusta Cottlow will give a piano recital in Mendelssohn Hall January 9, and this will be her first New York recital since her return from Europe.



SENEX AD CHLOEN (AN IMITATION).

There sings no nightingale to win you forth,
And I myself am old and cannot sing,
But, see, the pear tree stands in bridal white;
Have pity on me, Chloe, it is spring.

I would not wrest you from the Tracian boy,
Who loves you and whose vows of love you love;
I ask but that you sit awhile with me,
And let the blossom kiss you from above.

Give me your hand; long, long ago I sat
With Lalage beneath the flowering tree;
As you, she sat and mused, with love-lit eyes—
Ah! Chloe, weave a golden dream for me.

The nightingales are dumb, the blossom falls,
The hand I hold in mine is limp and cold,
The stars are dead that lived within your eyes,
Have pity on me, Chloe, I am old.

—E. C., in the Westminster Gazette

TWO FRENCH OPERAS.

PARIS does not differ greatly from New York in the matter of operatic disappointments. I had determined to hear Gustave Charpentier's "Louise" before I left the city of light and secured seats Thursday, September 26. To my naive disappointment I saw the announcement "Lakme" on the *affiches* of the Opéra Comique. I went in, not caring to return to Auteuil. Delna was billed for the "Carmen" performance a day later, but I had heard Delna in "Carmen" and "Orfeo," and I wanted "Louise"—nothing else. However, when a crowd urges you upward and you hold the check for a good seat, you generally make the best of a bad bargain. Soon I was in the clutches of the usual lady of the cloakroom, and to her I aired my dissatisfaction. "Never mind," she returned encouragingly, as she unlocked several doors, "Lakme" is not so bad, after all. Perhaps the American sir may like it better than "Louise." Was this a veiled prediction? Well, I listened to a mediocre performance. Miss Courtenay was the Lakme. Her voice has no top bloom, though it is agile enough. Having heard Edouard de Reszké and Van Zandt, I was not greatly impressed by the singing. The men were only fair. Strangely, the very finish I expected was not forthcoming. The orchestra was noisy, the chorus rough, while the scenic effects were stale. Perhaps I was in an un-receptive mood, for I escaped after the second act, full of regrets at no longer being touched by Delibes' charming music.



I regretted this later, for October 3 I heard "Louise," the much vaunted Parisian opera; not French, mind you, but Parisian! Having lived a year up in the slums of Montmartre, when that quarter was virginal of the ill-starred publicity it now enjoys, I looked for nothing short of a revelation. The composer is also his own librettist. He calls his work Roman musical. It is in four acts and five tableaux. My copy of the book tells me that the first representation occurred February 9, 1900. The story is a symbol of Paris, the conflict between duty and pleasure. Pleasure wins. It is a pretty tale and without music would be most interesting, if some-

what conventional. At least, it indulges in no hypocritical whining about lost virtue; it is without a moral tag. The four characters are father, mother, daughter and lover; the latter is a poet. After an inconsequential prelude in C the curtain rises on the home of a workingman. A window on the left discloses an adjoining balcony. It is the balcony of Julien, the lover of Louise. They appear, they sing. They fear mamma. She is to be feared, for she is the typical hardhearted parent. She detests Julien. Her music snarls with irritation. She comes in. There is a row. Julien disappears. Then arrives the father, in blouse, hungry and tired. He asks for soup and swallows it to most realistic noises in the orchestra. He smokes and listens with an air of impartiality to the complaints of his wife and daughter. Such goings-on with that young man next door, the mother avers. Louise contradicts her. And now out of this dry, yeasty froth of the orchestra arises a tune. It is Gounod's, though the father of Louise sings it. It begins: "O, mon Enfant." Valentine uses different language when he apostrophizes the portrait of Marguerite in "Faust" to very much the same measures. Matters reach a crisis when Louise sits down to read the evening paper for papa. She reads: "La maison printanière est des plus brillantes. Paris tout en fête * * *." "Paris" she sighs as the curtain falls. Paris is the leading motive, without doubt.



The prelude to the second act is called "Paris S'Eveille." In it are several street cries, the mysterious murmur of the street, all symbolic of the eloquent voices that tempt the heart of that young girl. As symbolism it may mean something. As music of a symphonic web it is disappointing; it evokes no particular mood, paints no picture. The scene is at the bottom of Butte Montmartre. It is early morning, so early that the lamps are still lighted. Working people of the streets, ragpicker, milkwoman, sidewalk sweeper and various sorts of nondescripts are seen. This is a realistic bit, but thrown out of perspective by the arrival of a Noc-tambule, a symbolic figure that spouts misty nonsense to the women. Full of humor is the arrival of the policemen, and the Bohemians, Julien's crowd. They are a jolly, reckless crew. They bandy phrases like these: "My ideal," says a youthful philosopher, "is to be a bourgeois. The desire of the bourgeois is to be noblemen. The dream of the patrician is to be an artist. The artists aspire to be gods. And the gods!" Then they are interrupted by a boy who makes faces at them and bids them go to work. Their music is the chorus—hardly to be called musical—that one hears in ateliers on a fine day when the spring fever has made paint and canvas repulsive. Charpentier has caught the exact note here. Julien lays in wait for Louise on her road to the dressmaker's where she works. He narrowly escapes her suspicious mother. Louise comes in and the conversation interrupted the day before is resumed. It is nothing remarkable as music making, and the scene closes with an old clothes man passing as he cries his wants. It is the night watchman in "Die Meistersinger" over again, mood-key and all.

The next, while it does not help the story much, is full of comedy. It takes place at the dressmaker's, where we see the girls working, gossiping; an apprentice raises laughter at her buffooneries. Music made by a hand organ is heard in an adjoining alley, and the girls rush to the window. Then a guitar is picked and Julien serenades Louise. She turns pale, wavers, and goes out to him. The girls are excited by this elopement *en plein air*, and make an awful row. The little apprentice shrieks with glee as she rolls on the ground. Lo! the curtain falls. It is a scene that anyone might have written musically. Before Act III. another prelude is given. "Vers la cité lointaine" it is called, though built on "Wahn, Wahn,

überall Wahn." Louise and Julien installed in a little cottage on Montmartre are happy at last. Paris lies below them. Twilight is at hand. Then, as Mr. Henderson once said of another situation, taking advantage of the impending darkness, they sing a wonderful distortion of "Tristan and Isolde"—but a butchery, I assure of the duo in the second act, Charpentier being a younger man, a more muscular man than Wagner was when he wrote "Tristan," is able to make more noise. And a terrific din he kicks up in his orchestra. As I looked about me and saw the beatific faces of the Parisians I was filled with wonder. Their capacity for self deception amounts to a talent. Are they merely naïve or do they really accept this boiling-over, this vulgarization of Wagner's exquisite orchestral workmanship for original music? I cannot say. I only know that André Messager, who conducted in a heedless, slipshod way without a notion of *nuance*, was surprised when asked if he did not think "Louise" Wagnerian. "Pas une note!" he replied. No, not one, but thousands!

To resume, Julien sings a song about experience—defying routine, tradition—and to the melody of the "Exile Song" in Gounod's "Romeo and Juliet." It is unmistakable. Read your piano score. He discourses more philosophy than Fafner. The pair rave over Paris. We will march down to the conquest of this city marvelous! They sing, O! dream of a retired bootmaker. Always the conquest of Paris! André Murger, the foolish boys in "Trilby"—and a half hundred thousand heroes of romance have been depicted uttering this Balzacian phrase. Rastignac shakes his fist at Paris. So does Sacchard in Zola's "L'Argent." Why? The lovers salute their dream in detached, passionate Tristanish phrases. Then the ballet appears. No opera is possible in Paris without a ballet—as Wagner discovered. Charpentier has furnished capital diversion here. The friends of the lovers serenade them. There is a grand charivari prepared. This scene goes off with éclat, though the symbolical Noc-tambule reappears as the Pope of Fools in the merry masque. He is a nuisance, a grave blot on the realism of the piece; every young French composer nowadays must ring the changes on mysticism or else confess that they have not been to Bayreuth; to "Parsifal." But they wear their culture as a baseball catcher's mask—you can see through it.

That tiresome mother soon turns up. Her husband is ill, must see Louise before he dies. Transparent as to this deception the lovers accept it and Louise leaves. One incident at the close is effective. The wretched ragpicker, whose daughter has been led away by deluding joys of Paris, passes in the rear of the scene singing his song of sorrow, "Un père cherche sa fille." This determines the lovers. Julien consents to Louise's visit—but it must be a brief one. Curtain. For those persons who are hypnotized as soon as French issues from a singer's mouth, regardless of the quality of the music, regardless of its artistic emission, this scene may seem strong. It is dramatic, but false, with a false realism, false pathos, ridiculously false philosophy. The music is chiefly Wagner's. Wagner's well mixed with noise.

After a short prelude in G minor, cribbed principally from "Parsifal," the last act begins. The father is sick and Louise nurses him, while the mother makes herself a bore when she isn't making soup for the invalid. Louise regrets her homecoming. There is another parental outbreak, after the father has sought to win his daughter back to her old life. She desires it not. Paris and liberty is her dream—the dream of a crazy *cocotte*. Enraged, the father banishes her, then calls her back, and, as she runs down the stairs, he throws open the window, and, shaking his fist at the distant lights, "Paris" he hoarsely roars before the curtain drops. His phrase, a minor seventh, strongly resembles a street cry, the cry of an old clothes man.

Cerebral throughout, dominated by the Paris motive, "Louise" does not contain one line of original or characteristic music. Ah! I was reproved, you are not a Parisian. It is the point of view. You are not sympathetic with the Bohemian idea. Thereat I gasped. I know Paris fairly well. I have lived in poverty, a flannel shirt and hopes on top of Montmartre at a time when one's heart is impressionable. But I can't discern the Parisian atmosphere in this score. What I do hear is a *rechauffée* of Wagner, *toujours Wagner!* All the lovely traditions of the Gallic stage are forgotten for this carnival of noise. Fancy Bizet or Delibes or even Gounod with this romantic theme! We would have had genuine opera comique, not a savage Teutonic blend, neither fish, nor flesh, nor good Bayreuth.

The performance was vocally smooth. The title role was assumed by Madame Charles. She did not sing wonderfully well. The father was Fugère. He can pass; so can the mother and Julien, the latter a young man named Beyle, with a good clear tenor voice. The other parts were admirable, especially the apprentice, Madame Vilma. She is a genuine comedienne. Charpentier's orchestration is very crude.



The night of October 11 I saw for the first time at the Grand Opéra Xavier Leroux's "Astarté," and, as I had just been reading Pierre Louij's exquisitely corrupt "Aphrodite," the opera made an impression. Who is Leroux? you will ask. He was born in 1863 at Villetre, and studied with Théodore Dubois and Massenet at the Paris Conservatoire. He won the Grand Prix de Rome in 1885 and has composed "Endymion," a cantata; music for "Cleopatre," by Sardou; "Harold," an overture; "Evangeline," a lyric drama for the Monnaie, Brussels; a Mass; "Venus and Adonis" and "Astarté." This latter was produced by Gailhard at the Opéra February 15, 1901.

I have witnessed gorgeous productions, but nothing on the same scale of grandeur as this one. "Salammbo" is a mere melodrama in comparison. When Gailhard becomes interested he accomplishes something. The story is a classic one. Hercules, weary of his various labors, and possibly of Déjanire, resolves to conquer Omphale, Queen of Lydia, and overthrow the disgraceful worship of Astarté, replacing it with the chaste Vesta. He leaves his home, his wife (who has her jealous misgivings), reaches Libya, and after a drugged drink—shades of Brangae—promptly falls in love with Omphale. The usual high priest of the Meyerbeer and Verdi order, Phur by name, schemes against the victorious stranger. Omphale and Hercules love. A wedding feast is arranged, and Hercules puts on the shirt of the centaur Nessus, sent to him by the suspicious and wrathful Déjanire. It consumes him, for it is fiery. To the red-colored smoke of a magnificent conflagration Hercules perishes horribly, while Omphale, cold-blooded and remorseless, prepares to worship Astarté. "Gloire à la Reine Omphale! Gloire à la Volupté!" chants the chorus.

There is not much action, the first act being tiresome. Of course Hercules—"Vous savez qui je suis, guerriers: je suis Hercule!"—sings of his mighty feats, and there is marching and counter-marching to satisfy Sousa. I fancy the length of the act was to give the soprano Déjanire her solitary chance. We see her no more—and praise be to the gods for this concession. O, Cléanthis! It is in Lydia that the eye is filled with beautiful ballets, with scenic glories and delicious music. When Leroux forgets Wagner—*Helas! toujours Wagner!*—he writes graceful dance measures, picturesque music. Fancy a Lesbian ballet! Such is the fashion in the Paris of to-day. "Les filles de Lesbos, servantes d'Astarté" dance to the antique measures a ballet of great beauty. Little wonder that Hercules

and her men are shaken as trees in a tropical storm! In Act III. Omphale appears. It is *la mère* Heglon, the much beloved Heglon, with two baritonal notes left in her massive throat, attired in a ravishing auburn wig and a costume that defies description. It is both hieratic and voluptuous as befits a priestess of the venerable, though not pudic cult of Astarté. This charmer soon unsettles the reason of the boastful warrior with the club and lion skin. She does not use a spinning wheel, either, as is indicated in Lemprière, and suggested by the clever M. Camille Saint-Saëns in his symphonic poem. Her eyes accomplish victories, and when she walks empires totter, so the librettist says. Really Madame Heglon surprised me. Her voice is a dusky ruin, but she fascinates still; her very waddle is fascinating. The finale of this act is tremendously effective. It represents a bacchanalian orgy. The sacred courtesans rush from the groves. The priests chant. A whirling maze of color, dazzling, intoxicating, and the two lovers, to the sound of languorous music, disappear in the darkness. The last act is short. The opera is without genuine dramatic nerves. Leroux is an intellectual composer. In his score is the whole of the "Ring," "Parsifal" and much of Meyerbeer. His own original contribution is slender. But he has assimilated his material better than has Charpentier; above all, he has a native feeling for tone color—there are the usual imitations of Greek modes—the two cults of Vesta and Astarté are musically well contrasted. What most surprised me was the impassioned singing and acting of Alvarez. He was quite another man from the robustious actor and singer we knew here. On his own heath he sang with force, color, dramatic intelligence. The rest were the usual band of screamers and worn-out voices collected by Gailhard years ago. Taffanel conducted with all the passion of a flute player.



I went to Rouen, rode down there in company with Mr. and Mrs. Rudyard Kipling, both of whom I left tranquilly eating their breakfast en route for Dieppe. At the birthplace of Flaubert I spent two days. I had heard that John F. Runciman was there, but if he was I could not find him. A ride to Croisset, where Flaubert wrote four masterpieces in forty years, dispelled the illusion that France cares for her great men. The old Flaubert home is in ruins, even his *atelier*, upon whose balcony he paced when composing his wonderful prose rhythms, was a wreck. At a neighboring café I found his old cook, now a man of repute, who showed me the photograph of Flaubert's mother. Show me a great man and I'll show you a great mother! E. Colange is the cook's name. It was all very sad. The master writer is buried in the Monumental Cemetery, but his monument, executed by Chapu—put there in 1890—is in the Solférino Gardens, opposite one of his beloved disciples, Guy de Maupassant. I saw the statue of Boieldieu in the Cours Boieldieu, and also the statue of the dramatist Corneille. But what is Boieldieu to Hecuba nowadays? The cathedral, the churches, the monuments, the curious ferry bridge—"le transbordeur" they call it—and the Jeanne d'Arc memorial at Bonsecours, all these and many more I enjoyed. Rouen is a jewel of a city. Sarah Bernhardt came down that Saturday to play one night. The next morning she returned to Paris for her usual Sunday matinee. I saw her as she left the Hotel d'Angleterre at 9 o'clock. She was as fresh as a girl of

twenty. Such vitality, such a rage for life—is it not extraordinary?

Dear old London—as they say on upper Broadway—has changed little in five years. My ten days there were spent in visits to the National Gallery, British Museum, South Kensington Museum—most wonderful of collections!—to the theatres and the Tate Gallery. I was in hot pursuit after data of John Martin the mezzotinter, and finally, thanks to the kindness of Sidney Colvin, found nearly all I wanted in the National Gallery—all, but not everything, for the mezzotints in the print-room are not so numerous as I had expected. With shameful pride I confess that my own collection is numerically stronger. At the South Kensington Museum I found five or six water colors by Martin. But after all London spells Turner, Reynolds, Gainsborough, Hogarth, Constable—and again Constable. George Morland's pictures at the National Gallery still enchant the eye. The International Society of Sculptors, Painters and Gravers in Piccadilly, No. 191, displayed some beautiful Whistlers and one of Meunier's strong bronze figures, "Lamineur."

Francis Neilson troubled himself to show me the new stage of Covent Garden, upon which the Syndicate has lavished £11,000. It is one of the most complete operatic "plants" in the world. But the house is as dingy as ever, its position as mean as you can well find in all London. I saw an Alhambra ballet and I enjoyed Mrs. Patrick Campbell's exotic acting in "The Second Mrs. Tanqueray" at the Royalty. In the Café Gambrinus Hans Richter, "Gus" Kerker and Max Beerbohm, most brilliant of dramatic *causeurs*, were housed one Sunday evening. Beerbohm Tree's brilliant and elaborate revival of "Twelfth Night" at Her Majesty's Theatre was drawing to a close when I visited it. Mr. Tree's Malvolio is one of his most original impersonations. He is always subtle, intellectual and picturesque. One thing struck me. Malvolio is accompanied by a leading musical motive. It was singularly effective. Courtice Pounds, who may be remembered here as Nanki Poo in "The Mikado," made an excellent Clown. Mr. Tree was rehearsing "The Last of the Dandies" when I left London. As a production it is rich, and the versatile actor's characterization of Count d'Orsay is remarkable. He may visit America next season. For me he is the one dramatic artist of truly cosmopolitan culture on the English speaking stage.



Robert Newman's Promenade Concerts in Queen's Hall are the very British, very philistine transposition of a Continental custom. They are called Promenade because no one promenades, I suppose. The Englishman takes his music *en masse*. Wedged in a formidable mob he wears his hat indoors, like one of Walt Whitman's "powerful uneducated persons," and he smokes—smokes pipe, cigarette or tale-bearing cigars. These latter are terrible weapons of offense and defense. From the balcony one Saturday evening I listened to Henry Wood's orchestra. It was foggy without, but foggiest within. Tobacco smoke obscured the stage, the players; even the music came to me huskily through yellow rifts of nicotine vapor. The program was monstrously long, and built for general consumption. Fancy two numbers from Glazounow's "Les Saisons"—charming ballet music—a conglomeration of Liszt Rhapsodies, the "Preislied," two Songs without Reason, for orchestra, written for piano, by Mendelssohn, "Batti, Batti,"

Prelude to Act III. of "Lohengrin," a Benedictus by Mackenzie, a violin solo by Wilhelmj, called "In Memoriam," a new suite, "Sweet Nell of Old Drury," by Raymond Roze—six numbers—a song by Sullivan evocative of lost chords, overture to "Flying Dutchman," "Faust" Fantaisies, with solos by members of the orchestra, a song, "Macgregor's Gathering," by Lee, bassoon solo, two more songs by Goring Thomas and Paul Rubens—the latter wrote the Malvolio motive for Mr. Tree's production—another song and the "Wedding March," by Mendelssohn—*toujours* Mendelssohn in England! There's a hodge-podge for you! There's a Yorkshire pudding, a Welsh rabbit and an oyster stew for you! There's an English salutation in English slop for you—*pace* Shakespeare! Little wonder that the band plays roughly, that finish, *nuance* and dynamic variety are lacking. Where does Mr. Wood get the time to rehearse such an amazing medley of musical nonsense? And how do his men stand the strain? How does he stand it? He is a conductor of force and a certain quantum of individuality. I should not care to hear him reading the classics. He has temperament—and I think that he plays upon his temperament a trifle too strenuously.

So much the record of a musical holiday. I really prefer staying at home in the summer time; all play and no work makes Jack a very dull boy indeed. And last summer it was too much play—music play, Wagner play!

MUSICAL AT NEW YORK ATHLETIC CLUB.

In connection with "ladies' day" at the New York Athletic Club last Saturday, a musical was given in the afternoon in the gymnasium, under the direction of the entertainment committee of the club. From 11 a. m. to 6 p. m. the large, well appointed club house was crowded with women. Each one of the 4,000 members of the club has the privilege of inviting one woman on "ladies' day," and from the crush it looked as if few members had neglected their rights. The musical artists who contributed to the entertainment in the afternoon included Mrs. Elizabeth Hazard, soprano; Mrs. Dora Phillips, soprano; Miss Marguerite M. Fritsch, violinist; William H. Rieger, tenor, and Charles Schuetze, harpist. The remainder of the entertainment was given by vaudeville artists.

Mrs. Hazard sang charmingly to harp accompaniments "Si Mes Vers Avaient des Ailes," by Hahn, and "The Last Rose of Summer." Her beautiful head tones and the general refinement of her style appealed to the discriminating. Mrs. Phillips, with her rarely sympathetic voice, was heard with pleasure in "O Come With Me," by Van der Stucken, and "Ich Hat Mir ein Lied Erdacht," by Bungert. Mr. Rieger, who was in particularly good voice, delighted the audience with a group of songs, "Unter Blumen," by Meyer-Helmut, and "All for You," by d'Hardelot, and an English ballad. Miss Fritsch showed good schooling and drew from her violin a small but true and lovely tone. She played Wieniawski's "Legende" and one of the Brahms' "Hungarian Dances," arranged by Joachim. As a harp solo, Mr. Schuetze played "Danse des Fées" and he played so well that he was obliged to add another number.

The entertainment committee of the New York Athletic Club is composed of Charles L. Burnham, chairman; George D. Phillips, Howard P. Frothingham and Frederick Vilmor.

HARRIS AND QUESNEL AT HOTEL MAJESTIC.—Estelle Harris, the soprano, and Albert Quesnel, tenor, both of the Church of the Divine Paternity quartet, were the soloists at the far famed hotel last Sunday evening. Miss Harris sang "Then Weep, O Grief Worn Eyes," from Massenet's "The Cid," and Harris' "A Madrigal." Mr. Quesnel sang Leon's "The Wildflower," "O, for a Day of Spring" and "Violets," by Wright. Both artists united in the love duet from Howland's opera "Nita." Joseph J. Rothschild and Mr. Townsend are making these Sunday evening sacred concerts very popular.

The National Conservatory of Music of America,

128 East Seventeenth Street,
NEW YORK.

(ADMISSION DAILY.)

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ADELE MARGULIES.

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CHARLES HEINROTH,
AND OTHERS.

SECOND PHILHARMONIC CONCERT.

THE second brace of this season's Philharmonic concerts was given at Carnegie Hall on Friday afternoon and Saturday evening of last week. This was the program played:

Symphonic Prologue to Sophocles' King Oedipus (new)...Schillings Symphony No. 6, B minor, op. 74, Pathétique.....Tchaikowsky Concerto for 'cello, A minor, op. 31.....Saint-Saëns M. Jean Gérard.

Overture, Leonore, No. 2.....Beethoven

Again it contained a novelty—the Schillings number. There is a deep seated belief in the minds of the musically dissatisfied ones, who contend that the golden age of music is not behind us, that new masterpieces are written every day only to fill the composer's portfolio. But those who delve in modern scores find many of these musical swans to be geese—and stuffed geese at that. Despite discouragements, Mr. Paur continues on his hunt for interesting new works worth the trouble of playing and hearing, and as a result the Philharmonic concerts are looked forward to with unusual expectancy.

Max Schillings is not entirely unknown here, his Prelude from an opera, "Ingweide," having had performance at a Symphony Society concert five years ago. He is a German who absorbed his musical education in Munich, and was—clearly shown in the "Ingweide" excerpt— influenced by Wagner to a vivid extent. Since then, however, he seems to have slipped these moorings, and is sailing a very straight and uneventful course of his own. Perhaps it is a voyage of discovery. At all events, to judge by this more recent work, the musical egg has not been made to stand on its pointed end.

For the performance of Sophocles' tragedy at the Berlin Schiller Theatre Schillings composed this Symphonic Prologue to "King Oedipus," and reasonable allowance must be made for the fact that while it was composed to accompany a scenic reproduction we hear it only in all the nakedness of absolute music. This circumstance does not favor it, since the composer has striven for a mood severe and unelastic, which does not respond readily in the bleakness of a concert hall. Furthermore, there is a lack of hearty climax, a feeling of a message uncompleted, or, even more than that, a feeling that the message itself must not be sought in the music but in the tragedy to which it is a prologue. And from this field of view the composition is not a satisfying one.

On the score Schillings has quoted the pessimistic lines of the chorus which serve him for a motto to his work:

Gleich dem Nichts
Acht ich der sterblichen Menschen Geschlechter.
Wem, wem ward
Mehr von Glück als des Wahnes Rausch
Und vom Rausche die Ernächterung?
Steht vor Augen mir, Oedipus,
Dein Verhängnis, ja deins, so scheint mir
Nichts mehr glücklich was sterblich ist.

These find musical utterance in the first broad, accented theme voiced in bald unison, which is immediately answered by a tender, almost timid counter theme which might stand for a patient people awed by the fearful words of the chorus. After a shortened repetition of both of these a contented melodious subject is introduced which outlines a picture of the King's self-satisfaction. This is then developed, and to it is added a middle episode still in the glorifying vein, but grandiloquent. After a moment's pause this material is again rehearsed and gives rise to the most beautiful incident in the work when the flute chants the Oedipus theme, solo, against an occasional obligato by the violin. In the following develop-

ment the fate of the King is hinted at and the composition ends sombrely.

The composer, once a student of philosophy, evidently has tried to write his philosophy in musical notation, which results in making his Prologue sound experimental. That he is not devoid of emotion is heard in the first and second working out sections, when he almost attains to a climax; and what he may do on these lines with a more malleable subject remains to be seen and heard. His orchestration is very clear—at times there is a sweet limpidity, nearly Mendelssohian, in his tone color; and violence has no place in his scheme. His greatest plea for public favor is his originality, but in this he has little daring. A long list of famous names, running from Bach to Strauss, has proven to us that in music only he who dares may live; this bodes little good for Schillings' future—but the critical oracle has fallen off its tripod too often already.

Tchaikowsky's Sixth Symphony is not heard here very often, which is fortunate; as steady diet it would soon lead to morbid indigestion. The English can hear it as often as they eat porridge and yet remain stolid—which defines the emotional calibre of that race. For us once a season is quite enough, and even then the gloom of the last adagio drabs our view of life for days. But with each hearing, especially if one anticipates the emotional, it becomes more and more obvious that there is much in it that is banal and unsymphonic—always excepting the last movement—and that some very meagre themes are made presentable only by the glorious garb of orchestral coloring which hides their bareness and misleads the unwary into admiration. But all protest is silenced by the tremendous last movement, in which the composer has made the orchestra his mouthpiece and through it has voiced some untranslatable griefs. However, one movement does not make a symphony; and it seems rational to predict that Tchaikowsky's fame as a symphonist will rest rather with the Fifth than with this work.

Gérard's playing of the Saint-Saëns 'cello concerto was another exhibition of artistry with which his name has become linked. His technic is amazing, but not obviously so; his sense of tone color discriminating; his phrasing poetic. And over it all is stamped the personality of the great artist that Gérard is. His reputation as a very great player need not be shored by a constant repetition of his praises.

The concerto itself is interesting. Not as grateful as the Lalo, it has some inspired moments and is entirely within the range of the instrument. Saint-Saëns has not, like some other composers of 'cello music, tried to prove that music can be written for the instrument which cannot be played upon it.

Although Gérard received applause galore for his wonderful playing he here should be applauded once more for having refused to play an encore. And it having been proven to Mr. Paur that a Philharmonic concert can be brought to a peaceful end without this inartistic indulgence, perhaps he will profit by it and forbid them for all times. A footnote on the program would save the audience any disappointment. Paur schemes his programs too carefully to have them thrown out of balance by any catchy thing it might come into the performer's head to play as a recall number.

Beethoven's "Leonore" Overture No. 2, seldom heard, was the closing piece. Coming after the work of a modern and a symphony by the most brilliant of colorists it had a fine opportunity of sounding old fashioned. But to the contrary it shone with that unmistakable splendor of

immortality. There are in it mood, atmosphere and—music, undying music, music which needs not the opera to keep it alive. In parts it is more interesting than the popular overture No. 3 of the same name, although not so mature. Certainly it would be worth while to revive the No. 1 at these concerts.

Of the performance of the orchestra there is something to be said and, unfortunately, not all in praise either. At the Friday afternoon concert some things went pretty bad indeed and Paur evidently was not in the mood for his best work. So it would be more charitable to judge the playing of Saturday evening alone. Save for the "Leonore" the band was not in its usual form. The brass lagged persistently and refused to be urged into tempo speed. Then the woodwind earned some reproaches by its slips and intonations—that choir is not evenly balanced yet. There was in the Schillings Prologue a flute solo so beautifully played that it offset many of the later shortcomings. Paur's reading of the "Pathétique" was not as sympathetic as one might have expected it to be. Tempo is something which musicians discuss only when the temper is sour; and it is so arbitrary a quantity that a discussion of it leads nowhere; so Paur probably was as much justified in taking the "Pathétique" at the tempi he chose as some other conductors are in not doing the same. But the proof of everything is the result: There were emotional places in this work out of which Paur made amazingly little, and there were ineffectual spots, which were made to stand high and clear in all their shrieking ugliness. Still he had to labor too strenuously with his men to obtain easily the best results. The "Leonore" was read beautifully and with absolute control of all forces. As a conductor of Beethoven and Strauss, Paur has few equals. The accompaniments to the 'cello concerto were sympathetically subdued. Large audiences attended both concerts.

CARBONE.—The success of the pupils of Signor Carbone proves his reputation as a vocal teacher is due to his deep knowledge of the production of the voice, and that this is the secret of his own success. At the last Eclectic Club concert at Delmonico's two pupils of Signor Carbone, Miss Marie S. Dax and Baroness von Ryhiner, made a great success. The *Mail and Express* of December 5 says: "The vocal numbers showed excellent training as well as individual magnetism. The sweet purity and perfect legato of Miss Dax's singing is well known, while Madame von Ryhiner's rich and sympathetic contralto always pleases."

C. Wallmann, bass, and C. Levens, baritone, are also two successful pupils of Signor Carbone, the former well known in Brooklyn musical circles and the latter in Newark. Signor Carbone's devoting himself to teaching deprives the grand opera stage of a distinguished artist, but gives to the students of the art of singing a great instructor.

STRONG WEST.—Tenor Edward Strong left for the West this week to fill the following engagements: December 10, song recital at Wooster, Ohio; December 12, soloist at the Deutsche Club, Milwaukee, Wis.; December 13, Eau Claire, Wis.; December 16, song recital at Owatonna, Minn., when he will sing songs by Miss Harriette Ware; December 17, Faribault, Minn.; December 18, "The Creation," at Northfield, Minn. On the 21st he returns, in time to resume his place as solo tenor at the Fifth Avenue Presbyterian Church. Last Sunday night he sang at Roseville Avenue (Newark) Presbyterian Church, his second appearance there this season.

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—————— DATES, SINGLE OR EN TOUR, NOW BOOKING ——————

BUFFALO.

BUFFALO, December 6, 1901

BUFFALO has recently had two delightful additions to its musical circles, viz., Mr. and Mrs. Grounds, recently from Ottawa, Canada. Mr. Grounds is the efficient organist at the Church of the Holy Angels, Porter avenue. Mrs. Grounds is the charming soprano who was so enthusiastically received at one of Lady Minto's receptions.

Louis M. Kramer, for eight years the organist at Holy Angels' Church, has taken charge of the choir of St. Peter's Cathedral, Wilmington, Del.

The second music recital of the series, "Six evenings with great composers" given by Mr. and Mrs. George Szag at their home, No. 178 Bryant street, Friday, November 29. The following program was given:

Kreutzer Sonata, for violin and piano.....	Beethoven
Soprano solo, with violin obbligato and piano.....	Raff
Mrs. Elsieb Meyer-Szag.	
Piano Concerto.....	Mendelssohn
Miss Caroline Manning. Second piano, Mrs. Szag.	
Piano solo—	
Fantaisie Impromptu.....	Chopin
Berceuse.....	Chopin
Violin solo—	
Legendo.....	Wieniawski
Gypsy Airs.....	Sarasate
George Szag.	
Piano solo—	
Andante from Concerto, C minor.....	Beethoven
Lindentree.....	Schubert-Liszt
Tannhäuser March.....	Wagner-Liszt
Mrs. Elsieb Meyer-Szag.	

Joseph F. Sheehan, of the Castle Square Opera Company, accepted an invitation from Father Lanigan, of St. Bridget's R. C. Church at Elk and Louisiana streets, to sing at the principal service. Mr. Sheehan will be heard in "Cujus Animam," from Rossini's "Stabat Mater."

Einleitung.....	Herbert
Rheinfahrt.....	Beschmitt
Maennerchor mit baryton solo, Soloist, Herr Aug. Kuhn.	
Zwei Lieder fuer Alt—	
Abendstaendchen.....	Spicker
Ungedult.....	Schubert
Im Walde.....	Leu
Zwei Lieder fuer baryton—	
Sonntags am Rhein.....	Schumann
Der Trompeter.....	Speyer
Herr G. Frank.	
Liebe und Wein.....	Riva
Soloquartett mit Pianobegleitung.	
Herren G. Runge, W. Jung, A. Kuhn und A. Nieb.	
Orchestra Steuck.....	Bendix
Zwei Maennerchorre—	
Die drei Wuende.....	Witt
Die vielen Musikanten.....	Baselt
Lieder fuer Alt—	
Barcarole.....	Tosti
Little Dorris.....	De Koven
Fr. Louise Scheer.	
Duet, Der Golden Hochzeitsmorgen.....	Schaeffer
Fr. Ch. Corbach und Herr G. Frank.	
Das Lied.....	Baldamus
Maennerchor, tenor solo, orchestra und piano.	
Soloist, Herr G. Runge.	

Miss Florice M. Chase, formerly soprano of the First Congregational Church, has accepted a similar position at Lafayette Presbyterian Church.

Mrs. W. E. Robertson has become soprano at West-

minster Presbyterian Church, filling the vacancy occasioned by Miss Ely's leaving Buffalo.

"The Daisy Chain," so successfully given in this city by Miss Chase, Miss Gates, Mr. Elliott and Mr. Robertson, was repeated by the same quartet under the direction of Mr. Montague to appreciative audiences at Jamestown and Meadville.

The junior pupils of the Bagnall Piano School gave the following program Saturday afternoon, November 23:	
Hungarian Dance.....	Arrangement by Low
Miss Clara Ahl.	
Variations on a Familiar Air.....	Bellak
Heather Rose.....	Lange
Mazurka.....	Rosewig
In the May.....	Behr
Les Sylphes.....	Bachmann
Miss Nellie S. McLennan.	
Doll's Dream.....	Oesten
Miss Alfreda Shupe.	
Galop.....	Volti
Twilight Whisperings.....	Francesca
Miss Bessie Vine.	
Album Leaf.....	Grieg
Miss Irene Mellon.	
Siren Waltz.....	Hunter
Miss Rena Lang.	
Con Amore.....	Beaumont
Miss Della Gregistine.	
Happy Farmer.....	Schumann
Miss Elizabeth Kerr.	
Heimweh.....	Jungmann
Miss Clara Ahl.	
Le Secret.....	Gautier
Miss Jennie Hughes.	
Villagers' Dance.....	Kohler
Alfred Choate.	

At their evenings with music and musical history the pupils of Mr. and Mrs. Frank Davidson are proving what benefits are derived from years of faithful work with the classics.

November 12 the following program was given by pupils showing a fine technic, good phrasing and shading and a thorough understanding of their selections:

Second Classical Period, 1750-1800.

Development of the Sonata form, with analysis of Sonata in

F major, No. 6.....

Mozart

Sonata in D major.....

Haydn (1732-1809)

Jacob Singer.

Sonata in F major.....

Mozart (1756-1791)

Miss Adeline Huerler.

Sonata Pathétique in C minor, op. 13.....

Beethoven (1770-1827)

Sonata in F major, op. 24 (for piano and violin). Beethoven (1770-1827)

Miss Marta Milinowski and Mr. Ward.

Miss Adeline Huerler.

Sonata Pathétique in C minor, op. 13.....

Beethoven (1770-1827)

Miss Marta Milinowski and Mr. Ward.

MACONDA'S TRIUMPHS IN THE FAR WEST.

ME. CHARLOTTE MACONDA, in her tour in the Far West, continues to gather laurels. Here are additional criticisms:

A good-sized audience greeted Mme. Charlotte Maconda at her song recital last night, under the auspices of the Ladies' Choral Society. She gave a varied and highly pleasing program of eighteen numbers that demonstrated her versatility as a singer. Her voice is a clear, limpid, flexible soprano, sweet and sympathetic, and possessed of good dramatic vigor and power. It is under most admirable control, and the tones are clear, round and full from the lowest to the highest note.

It is no light task to sing a program of eighteen numbers in close succession, but at the close Madame Maconda's voice was as clear, full and sonorous as when she began the recital with Bartlett's "L'Amour."

It was also a splendid tribute to her art, the magic of her voice, the charm of her interpretation of the various numbers and her pleasing personality, that she sustained the interest of her auditors until the last note died away.

Every number was finely rendered, but David's "Brilliant Bird" brought forth the greatest applause, and was a fine bit of coloratura, as was the Polonaise from Thomas' "Mignon" a fine example of bravura work. Among other selections that pleased greatly, though each and every number was warmly received, were Foote's "Irish Folk Song," Delibes' "Maids of Cadiz," Saenger's "Blumen-gruss" and Nevin's very pretty "Twas April."—Sacramento, Cal., Bee, November 21, 1901.

Madame Maconda's song recital last night drew a fine audience, despite the stormy weather. The ladies of the Choral Society are to be congratulated in having brought this sweet and strong singer to Sacramento. She not only fulfilled expectation, but exceeded it. As a coloratura soprano she is quite abreast with the foremost of American artists, and superior to some who are far more pretentious. Madame Maconda is American product; she is the result of American musical tuition. It was not necessary for her to develop and train her splendid natural vocal gifts to go to Europe. We have heard not more than one coloratura singer whose tones in the middle register are so expressive, strong, flexible and sweet. But that is not to say that the upper register of this high soprano is inferior. On the contrary it is more than charming, fine as the most delicate lace work, yet strong and clear; flexible and soft, yet full of vitality. In management of voice Madame Maconda is a model; she is as near letter perfect in management and attack as any concert singer who has appeared here in very many years. Another charm of her work is the informing intelligence behind it. This vocalist understands whatever she undertakes to render, and she possesses the gift of being able to make her hearers understand it, too, which is but another form of saying that in expression she is a dramatic artist. The audience was greatly pleased with Madame Maconda's recital, and manifested its appreciation in a most emphatic manner. The concert was a success in all respects; a musical entertainment of the first order. The gem of the evening—artistically considered—if there is to be selection from a program of twenty choice numbers, was her rendering of David's "Brilliant Bird." It probably better displayed the range and versatility of the singer's voice. But there were very many, and we confess to being of the number, who will bear in recollection for many a day, after the other numbers have faded from memory, Maconda's soulful, tuneful, sympathetic and moving rendering of the "Irish Folk Song." It was a splendid bit of delicate feeling and masterly expression.—Sacramento (Cal.) Record-Union.

A beautiful woman with an enchanting voice ought to win any audience. It would have been strange indeed, therefore, if the people who crowded the White Temple last night had not fallen under the spell of Charlotte Maconda, who is as modest and unassuming in demeanor as she is beautiful. She made such a charming picture on the stage gowned in glittering white that something could have been forgiven her if she had not come up to vocal requirements; but this was not necessary. Her voice is one of very unusual range, and of most delicious clarity and purity of intonation. Its flexibility was shown in the brilliant Polonaise by Thomas, which was a remarkable proof of her ability to handle the most difficult floriture with grace and skill. Her trills in "Maids of Cadiz" and "Thou Brilliant Bird," from David's "Perle du Brézil," were thrown off with the delicacy and sang froid of a bird among the branches. In the David and the Thomas numbers she reached a note that was either high D or else something very near it above the staff.

The program was apparently not made with the sole idea of prov-

ing Maconda to have the most remarkable coloratura soprano of the day; but to present an alluring group of composers of varied and distinct styles, schools and nationalities. Heavy drafts were therefore made upon her powers of interpretation. She was simple and natural in the love songs, filled with gladness of maternity in the lullabies and operatic in the Polonaise. She went down into the subtler depths of feeling for Schumann. She was gay with touches of French diablerie and abandon in Delibes' "Maids of Cadiz," and voiced melancholy of three distinct types in the Irish folksong, the air from "Mignon" and the Grieg numbers.—The Morning Oregonian, Portland, November 26, 1901.

Charlotte Maconda, one of the most brilliant of all the American coloratura sopranos, gave a recital at the First Baptist Church last evening which more than fulfilled the expectations which had been built on the news of her coming.

From the opening notes the singer held the audience enthralled, and as each number was given the enthusiasm of the music lovers was increased.

Madame Maconda has great charm of face and manner, her vivacious personality making her stage appearance peculiarly winning. Her voice is one of musical sweetness and purity, with a wonderful carrying power which easily fills the largest hall. In each cadenza every note was given its full value.

Madame Maconda is as dainty in her interpretation of delicate songs as she is delightful in music of larger scope. Her versatility enables her to appear to equal advantage in oratorio, the most floritura work, German lieder and quaint ballads. She deserves indeed to be recognized as an artist of extraordinary ability and temperament. The expression and finish of the various songs were as different as the demands of the selections required.

Her first songs were "L'Amour," by Bartlett; Berceuse, Godard; "Tu Me Dirais," Chamade; "L'Ete," Chamade.

"L'Ete," by Chamade, was given with such a power of expression as to completely captivate her hearers, while the Berceuse, from Godard's "Jocelyn," was altogether admirable.

To Foote's Irish love song was imparted a charming sentiment. This was followed by Bendl's beautiful "Maiden's Message" and Lehmann's ever-popular "You and I," which were received with much favor.

Faultless training and pure intonation were displayed in the marvelous trills. The bird song from David's "Perle du Brézil," a duo for voice and flute, was exquisite in the extreme.

The two Schumann selections, "Nussbaum" and "Auftrage"; "Solveig's lied" and "Waldwanderung," Grieg, were interpreted with an unaffected simplicity of style that captivated every one present.

Beach's passionate "Ecstasy" was delivered with thrilling effect, the singer's voice ringing out clear as a bell.

One of the gems of the evening was Thomas' Polonaise, which awakened a storm of applause.

Among the most pleasing songs were "Chere Nuit," Bachelet; Delibes' "Maids of Cadiz" and "Mignon," Gounod. Each was given with a rare grace.—Evening Telegram, Portland, Ore.

Piquant, artistic and charming is Mme. Charlotte Maconda, the singer who appeared last night to give the first of the series of artist recitals before the Tacoma Ladies' Musical Club. The concert proved a success in point of numbers also, although the audience was by no means as large as the excellence of the entertainment merited.

Madame Maconda was given a warm reception last night when she came on the stage to give her first group of songs. Her appearance is particularly pleasing, and from the first the audience was in sympathy with her, and heartily appreciated every number. Her dainty, graceful manner lent added charm to her faultless vocalization, and her costume of pale blue, richly tucked and trimmed with handsome duchesse lace appliquéd, suited her admirably.

The program included twenty songs—no slight effort to present in an unbroken series. French, German, Norwegian, English and American composers were represented, and every style of vocal composition was illustrated, giving the versatile powers of the singer full scope and affording a varied and thoroughly enjoyable musical feast to the listeners. To choose from the long list would be to express individual preference. The two Schumann songs were especially delightful in their lyrical character, and they were given with the greatest delicacy. The opening group comprised four brilliant French songs, which Madame Maconda gave with the individual character of each—the exquisite Berceuse from "Jocelyn" being one of the most satisfying numbers of the evening. Her voice is exceptionally pure, sweet and flexible, and she sings with simple naturalness, executing brilliant coloratura passages with absolute ease and grace and never forcing a note or straining for an effect. The Scandinavian songs were much enjoyed, and the "Solveig's lied" was repeated after the number, and again at the close of the program,

when the audience remained in their seats, begging for one more song after a program of twenty songs had been eagerly listened to. The Polonaise with which the recital ended was given with rather more abandon and intensity than any previous selection, the artist wisely holding herself somewhat in reserve until toward the end of her work.

Throughout the evening the applause was hearty and continued, and the charming songstress acknowledged many recalls, though singing but two encores.—Ledger, Tacoma, Wash.

EMMA LUCY GATES.

MAJOR J. B. POND soon will introduce to the musical people of New York a young singer whose phenomenal voice and artistic singing have caused the music critics to bestow upon her very generous praise—Miss Emma Lucy Gates. Recently she sang to a very large audience in Salt Lake City, and the newspapers bestowed upon her the most beautiful eulogiums. Below is given the critique which appeared in the Salt Lake City *News*:

A scene of enthusiasm that is rarely witnessed in Salt Lake occurred at the Tabernacle last evening. Professional singers and actresses who for years have been complaining that playing before Salt Lake audiences was like trying to melt so many icicles would have had their eyes opened could they have beheld the tumultuous applause bestowed upon the latest of our young songstresses to enter the professional arena, Miss Emma Lucy Gates.

Of course, there is a certain allowance to be made for local pride and the warmth of personal friends, but making every allowance for this, and speaking from the standpoint of the most impartial critic, it must be said that Miss Gates scored a triumph. She gave eight numbers during the evening, all of the most exacting character, and some of them selections in which the world's greatest sopranos had been heard on the same platform, but she passed through the ordeal without a break or a flaw. She was greeted with a ring of applause after every number, and at the close, when the audience was dispersing and she returned to the platform to gather up the flowers which had been tendered her, the whole choir of 500 rose to their feet, a big section of the audience joined them and the little singer was overwhelmed with a tumult of shouts and plaudits that shook the air. It was a rare ovation, but a most deserved one, and she must be pardoned for escaping from it as quickly as she could and running off the platform to where her father and mother, Mr. and Mrs. J. F. Gates, of Provo, and her grandmother, Mrs. Lucy B. Young, received her, almost as pale and excited with gratification as she was herself.

It would be hard to say which one of Miss Gates' numbers deserves principal commendation. If left to the vote of the audience the palm would probably be accorded to "Sing, Sweet Bird," a familiar song, in which she imitates the warblings of a bird. In this she touches high E natural, and the warmest applause of the evening arose as she ended; but the Jewel Song, from "Faust," was most gracefully done and the German selection, "Nachtigal Sag Doch An," was done in thrilling style. "The Last Rose of Summer," in which she sustained high C, was also great, and the "Rusticana" selection, with the rare accompaniment McClellan gave her on the organ, intensely moved the audience. She came off with flying colors for her rendition of the famous cavatina from "The Barber of Seville." "Una Voce Poco Fa" is a brilliant, difficult number, full of runs and trills, and is a sort of test selection for high sopranos. Patti, Gerster, Di Murska, and, we suppose, every lesser light that ever stepped on the concert platform has essayed this number at one time or another. Miss Gates was simply admirable in it throughout. The triumph of the star of the evening was so pronounced and the general enthusiasm over the concert so great that there is talk of a repetition next week.

Miss Gates will make her début on the occasion of young Florizel, the violin prodigy's, first appearance here on February 4 at Carnegie Hall.

ERNEST HUTCHESON.—Ernest Hutcheson, the Australian pianist, scored a great success last Monday night, in Boston, with the Kneisel Quartet. Hutcheson displayed a wonderful sense of proportion in ensemble playing. His touch was clean, remarkably musical and singing and his technic equal to all demands. The Mason & Hamlin piano which Hutcheson played supplemented his artistic nature.

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◆ DECEMBER ITINERARY ◆

Dec. 2—Manchester, N. H.	Dec. 7—Bellows Falls, Vt.	Dec. 13—Ogonts, Pa.
3—Concord, N. H.	9—Princeton, N. J.	14—Reading, Pa.
4—Randolph, Vt.	10—Allentown, Pa.	16—Harrisburg, Pa.
5—Brattleboro, Vt.	11—York, Pa.	17—Johnstown, Pa.
6—Burlington, Vt.	12—Bryn Mawr, Pa.	25—Wilkesbarre, Pa.

Dec. 26—Bethlehem, Pa.
27—Lebanon, Pa.
28—Greensburg, Pa.
30—Wheeling, W. Va.
31—Lancaster, Ohio.

PADEREWSKI IN BRESLAU.

(Continued.)

WHEN Herr Ignaz Jan Paderewski paid his first visit to the people of Breslau, ten years ago, he was an unknown man. That is passed now. Even if he is not the first piano player of the world, still he stands among his peers as one of those most in demand and most active. If one can speak of infallibility in the field of piano technic, Herr Ignaz Jan Paderewski comes at least very near to this ideal condition. Indeed his mighty abilities do not hinder him from coming, on occasion, as near to it as any other of his less famous colleagues. His strength seems to have no limits. To play Bach's Chromatic Fantaisie and Fugue, Beethoven's last Sonata and Schumann's Sonata, op. 11, without the slightest trace of exertion or weariness in any way, is only possible for one who has fingers of iron and nerves of steel. On hearers who visited the concert without closer knowledge of the individual pieces performed, Paderewski's playing must have made a fascinating impression. The artist is free from customary virtuoso mannerisms; he does not coquette with the public, and does not by any striking gestures make the audience take notice that what he plays is extraordinarily difficult. At the utmost he lets his right hand, when it is a question of melody especially to be marked, fall on the keys from a moderate height—in other respects his bearing is thoroughly quiet. In cantilene, full of feeling, we may even notice that he at times closes his eyes and listens to his own playing, like one dreaming and detached from the world.

What is in the first place interesting in his playing is the endeavor to procure for the hearer the utmost clearness respecting the form and content of the pieces performed. What he plays stands there firmly outlined; there may be defects in the conception, but as it is played it is a whole and means something. Paderewski never weakens; his technic is so reliable that he does not find it necessary in places where others are in distress to take refuge in concealment or skips. He never abuses that universal aid in trouble, the pedal; the pleasure of hearing a rapid E major scale, clearly without any footwork, is not often our lot. Technical correctness alone would naturally not suffice to make Paderewski appear as a virtuoso of the first rank; to-day technic has been carried to such a giddy height that a pianist who is not perfectly at home in it cannot venture to appear before the great public. Above technic must stand expression. Here, too, Paderewski is master. Into certain brilliant bravura pieces, as e. g., the glissandi in Liszt's Tenth Rhapsodie, even he cannot breathe the breath of real life; but where a composer has placed a thought capable of life, there Paderewski seeks to seize it, and so far as his individuality allows to reproduce it in such a manner that the hearer can understand and retain it.

Pianists by profession have had many objections to make against his treatment of the Schumann F sharp minor Sonata; they would have liked the scherzo more plastic and the finale more rhythmically defined, and perhaps have even thought that this or that virtuoso has conceived the sonata in its main outlines with more energy and grandeur. It may be so. But no one can transcend his nature, and Paderewski in spite of his force inclines at times to a certain Slavonic softness for which the North German hero "Recken" temper can feel no enthusiasm. Bach's Chromatic Fantaisie and Fugue could very well bear a more heartfelt attack, and the fugue ought not to fall over into the elegiac and the pretty. In Beethoven's last sonata the rendering of the Arietta and Variations was especially enchanting; here everything was so well weighed, so finely calculated and yet so poetically figured, that one could follow the player with delight, bar by bar. The opening movement, on the other hand, one can imagine more grand and monumental. As a Chopin player Pader-

ewski enjoys a worldwide reputation. To lay down an unbending form for the execution of Chopin's piano work will occur to no one; but that Chopin was very much annoyed when so-called "thinking" pianists disfigured his compositions by their own additions is an historical fact. Liszt tried it under Chopin's eye, and was in consequence repeatedly treated unmercifully by the composer. How Paderewski plays Chopin is beyond doubt interesting, but it is repeatedly not covered by what Chopin positively laid down in his manuscript as his original intention.

In the Etudes (op. 10, Nos. 7 and 12) I sincerely admired the rapidity with which they were rendered, but I must still say to myself that just this extreme rapidity was dangerous to the contents. In the C minor Etude the up and down rushing passages of the left hand precipitated themselves in such a manner that the prescribed crescendo and decrescendo were unattainable and often, as, for example, in the long notes of the right hand, many half bars were, in consequence of overhaste, quite lost. In the Seventh Etude I missed the clearness of the middle voice which Chopin had provided for; each of the repeated notes did not present itself as a comprehensible unity to the ear, so that the etude did not do its duty. Paderewski played nobly the little G flat major Etude (op. 25, No. 9), and even in the C sharp minor Waltz one could—some passages excepted—take sincere pleasure. Some virtuosi have found the first "Webersatz," with its flight of eighth notes, not sufficiently rich in variety, and have sought to remedy this supposed deficiency by constructing out of the final notes of each bar a second lightly uttered melody. Paderewski does the same; it sounds very piquant, but this nuance is not Chopin's. The G major Nocturne (op. 37, No. 2) was least to my taste, the caprice to which Paderewski allowed himself to be carried away went too far. The middle movement is one of the most beautiful, if not absolutely the most beautiful of Chopin's ballades. How it is to be rendered the composer has carefully indicated by accurate dynamic signs. They ought not to be trifled with. Paderewski broke the flow of melody repeatedly by fermato-like slashes, and came besides to the most peculiar notion of giving the melody when repeated (E major) in forte—piano is prescribed—so that the subsequent climax must be lost. This is not merely individuality of conception, it is caprice and arbitrariness. In the final bars Paderewski found the ethereal tone, which alone suits this melody, and the public did not delay to overwhelm him with applause. With the A flat major Polonaise the Chopin part of the program ended. In the octave runs of the left hand, increasing from the softest piano to the most threatening forte, one thought of the poet's words: "Where it strikes no grass can grow."

Paderewski presented himself as a composer in a nocturne. He has written better. I do not deny that the accompanying figure which runs through the whole movement is worked out very neatly and delicately, but this detail painting does not compensate for poverty of thought. Played by himself his nocturne is to be listened to; mediocre players are strictly warned off it. The concluding number of the program, the Tenth Hungarian Rhapsodie, with its glittering glissandi, I have mentioned already. The applause which followed this piano performance mocks all description. In the rear of the hall nearly all of the piano playing youths and maidens of Breslau were seated, and the enthusiasm for the Polish artist assumed truly uncanny dimensions. Herr Ignace Jan Paderewski had played two full hours without a pause worth mentioning, and must have been, by human standards, dead tired. Whether he was so the music hungry enthusiasts did not ask. Paderewski sat down again at the piano, and as the addition so graciously given did not come out strong

enough, the audience insisted on a continuance of the experience, and willingly accepted as a definite conclusion the Sixth Rhapsodie of Liszt.—E. Bohn, in *Breslauer Zeitung*, October 29, 1901.

Jan Paderewski, the piano Titan who makes the musical enthusiasts of America forget their account books as soon as he is heard, who has London, whole and separate, in his pocket, and in Paris is regarded as one of the greatest, has at last presented himself to us, and gained a success such as, so far as our recollection goes, never happened before. The Breslau public, reckoned and decried as cold and reserved, was at the conclusion of the concert not to be recognized. It screamed, shouted, raged. An impenetrable phalanx of Paderewski's young countrymen surrounded the platform and greeted the artist as he appeared again and again with loud calls of hoch and bravo. When the thundering applause declined a little, then the hero took his place at the piano and gave an "encore," which naturally created renewed enthusiasm and made a second "encore" necessary. In this way Paderewski had enriched his program by four numbers, the G flat minor Etude of Chopin, the "Nachtstück" of Schumann, the Sixth Rhapsodie of Liszt and the charming minut of his own composition, before the enthusiasm finally calmed down enough to render a conclusion of the concert possible. If it is asked what are the means that Paderewski employs to enrapture the public to such a high decree, the tumultuous character of the applause is the best answer. It was the dazzling methods of the virtuoso, the fascinating technician, which carried people away. Profound impression as shown in great art revelations, does not express itself in jubilant "bravos." As a virtuoso Paderewski stands at the top. He unites in his technic, as Symon Rymanowitsch sings of the Polish lady in the "Beggar Student," all the most exquisite refinements of his moods; he is the ideal of a virtuoso. Who will therefore reproach him if in all his performances this special side of his artistic nature stands in the foreground, if he asks himself first of all what produces effect, and then what has the composer to say?

As loud rumbling parts are the more effective the more tenderly the preceding part is played, as a rushing passage is most sharply distinguished from a lingering ritardando, Paderewski has become especially the man of contrast. These, fundamentally regarded, really make the essence of music, and are of striking power when they come in the right place. That means always the places indicated by the composer. These the interpreter must restrain himself to. Paderewski was of another opinion. He did not refrain from ignoring the most express indications when they crossed his plan, to captivate by sharp contrasts. Chopin and Liszt endure, even demand the most subjective conception possible; Schumann suffers not too much from such treatment, but in Beethoven they are an evil. Wonderfully as the Sonata (op. 111) was played in particular parts, yet the expression resulting was that of an imperfect translation. On the other hand the execution of the Chromatic Fantaisie and Fugue, by Bach, was brilliant, as the free handling of the former was sufficiently justified by its character of a fantaisie. The artist found tones which go to the heart in the aria, the most beautiful movement in the F sharp minor Sonata by Schumann. Rich in charming details and delicate spiritual traits was the A flat major Ballade, by Chopin. The program mentioned the Fourth in F minor. Stupendous virtuoso performances are the Etudes Nos. 12, 3 and 7, from op. 10 of Chopin, although the middle one, for the sake of the contrast, was played strikingly slow. The G major Nocturne and the C sharp minor Waltz were treated as regards the degree of strength and tempi so as to be scarcely recognizable; but their contour was interesting. Those of the

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the audience who had hitherto remained passive toward the artist's performances were roused to stormy enthusiasm by the phenomenally executed A flat major Polonaise, by Chopin, and compelled to unlimited admiration by the Glissando Rhapsodie of Liszt. Yes, whatever may be objected against Paderewski's playing, he still remains a grand artist.—Schlesische Volkzeitung, October 28, 1901.

A Virgil Recital in Staten Island.

MISS LAURA DEAN, who has been a prominent teacher at West Brighton for some years, is about to retire from professional life, and Miss Cora C. Hulburd, a teacher connected with the Virgil Piano School, 29 West Fifteenth street, is to take her place.

Miss Hulburd will advance Virgil ideas in her teaching. By way of interesting the people of Staten Island still further and deeper in these ideas, which have of late years become so successful and satisfactory to pupils, parents and teachers alike, it was thought best to invite Mrs. Virgil and some of the players of her school to give a recital. Accordingly the following program was given on Saturday, December 6, to a large and highly interested audience at the Woman's Club, St. George, Staten Island, together with a short address thoroughly to the point and full of merit by Mrs. A. M. Virgil, who in her enthusiastic talk aroused in her audience a great deal of interest:

Hunting Song.....	Mendelssohn
Concert Sonata.....	Scarlatti
Bagatelle.....	Miner Walden Gallup.
March Héroïque.....	Beethoven
Rainy Day.....	—
Waltz.....	Chopin
Etude.....	Hans Barth Bergman.
Mazurka.....	Heller
Nocturne.....	Godard
Waltz.....	Laura Race.
A la Ture.....	Chopin
Tannhäuser March.....	Miner Walden Gallup.
Etude.....	Janke
Tarantelle.....	Wagner-Löwe
Prelude.....	Adele Katz.
Waltz.....	Wilson G. Smith
Etude.....	Hans Barth Bergman.
Waltz.....	Mendelssohn
Etude.....	Moszkowski
Waltz.....	Laura Race.

CRITICAL PRAISE FOR VAN HOOSE.—“At last Sunday's Metropolitan Opera House concert the singing of Ellison Van Hoose was received with the warmest appreciation. Being an American, Mr. Van Hoose was not well known to his audience, and his voice and art came in the nature of surprises. He has sung on several occasions recently, and it looks as if he was about to obtain the recognition which he deserves.

“Mr. Van Hoose has a pure tenor voice, exquisite in quality, warm and beautiful in tone, with a register that is without breaks, and he uses it with skill and taste. On Sunday his singing of Walther's 'Preislied' and of 'Celeste Aida' was a delightful achievement.—New York World, December 8.

WETZLER'S SONGS PUBLISHED.—Two books of songs by H. H. Wetzler are being published in Germany, and may be obtained at Novello's and Schirmer's. They are the children's songs, and five songs, op. 2. These songs have been sung with greatest success by Milka Ternina and David Bispham in London and New York, and many prominent singers in Germany have taken them up in their repertoires.

FIRST KUBELIK RECITAL.

IN Carnegie Hall last Saturday afternoon Jan Kubelik appeared here for the second time, but chose this for his first opportunity to display his skill in recital playing. And on this occasion he was assisted by Miss Jessie Shay, and accompanied by Herr Rudolph Friml. The program was the following one:

Concerto in E major (Allegro Moderato, Introduction and Rondo) Vieuxtemps

Herr Kubelik.

Piano solo—Rigaudon Raff

Etincelle Moszkowski

Miss Jessie Shay.

Aria Bach

Romance, G major Beethoven

Rhapsodie Hongroise, No. 12 Liszt

Miss Shay.

Nel cor più non mi sento Paganini

Herr Kubelik.

The hall was crowded to the doors with an eager and enthusiastic audience, and as soon as the slender Kubelik tripped into view round after round of applause greeted him. Though a great public casts its applause before, this was but a shadow of what was to come. The very air was charged with applause, and Kubelik had but to toss off some one—any one for that matter—of his marvelous runs or trills, and it would come thundering down on him. But he stood bravely under it all—his seasons in London have acclimated him to this sort of thing—and he played to the end with an unflagging display of dexterity.

Over the difficulties of the Vieuxtemps Concerto he leaped with no effort at all, and the intricate cadenza, at which all criticism and most violinists balk, he played with such a convincing show of ease that in the end one believed it really was quite as easy as it looked. All this breath taking show of technic he does without ever an unnecessary circling of the bow arm or a grimace of the fingering hand.

To show that not all his powers had run to technical seed, he gave as a second number the well beloved Wilhelmj arrangement of the Bach Aria from the D major Suite. In this, while his phrasing was long breathed and cautious, he did not succeed in drawing from his G string a very beautiful or a very big tone. True, there was in it a semblance of sympathy and warmth, but of the earnest emotion of Bach he got not the slightest vestige.

Nor did he fare better with the following classic, Beethoven's G major Romance, in which the austere mood was not evoked; also was the outline blurred; in a word, it was un-Beethovenish. Why does Kubelik attempt these masters at all? Perhaps when he grows older and really learns (after the present foolish social adoration has been worn threadbare) that it is enough of a task for one man to be one kind of a genius, he will give up trying to be several kinds of them at the same time.

Then for a last printed number there was Paganini's Variations on an air from Paisiello's "La Molinara," in which the youthful violinist set off most of his violin pyrotechnique at once. One forgot that he ever had a beautiful tone—one did not care whether or not he had one or not—the brilliancy of the work dazzled the ears, which could not follow fast enough the hurtling arcs of tone while the composure of the player seemed to belie their possibility. Double stopping—thirds, sixths and octaves with astounding ease; the same in harmonics and in chromatic scales; arpeggi and trills, all drove the audience to a state of applausive hysteria. His staccato passages were clear and decisive. All these tricks he trotted out again in one of his encores, that difficult version of the "Lucia" sextet, which he played so that one believed that he had fiddled away all the technical difficulties that

ever had existed. For another encore he played a movement from Bach's E major Violin Sonata, and finally Sarasate's "Spanish Dances." The audience applauded madly and indiscriminately. In the Vieuxtemps Concerto it broke in with its applause immediately after every solo passage and thus interrupted the piano tutti, destroying the continuity of the number; it should at least be borne in mind that one applause in the hand is worth two in the tutti.

Again in the excerpt from the E major Sonata of Bach did Kubelik prove that he has no real understanding of this master; his playing lacked lamentably in breadth and comprehension. He has not even a bowing acquaintance with the classics.

In the matter of intonation he sins frequently and grievously. Of course he keeps his instrument tuned sharp in order to give additional brilliance to his tone—a trick resorted to by Paganini. Yet he often plays disagreeably sharp.

His one great feature is his technic, and there for the present at least his greatness rests. He walks away with technical difficulties and in the end technic walks away with him.

Miss Shay played her three solo numbers with that dash now identified with all her work. And incidentally she shows how easily possible it is for one with talent to have it developed on this side of the water and nurtured to a point of virtuosity.

One feels in her work a thorough acquaintance with the composition—structure, phrasing and interpretation; and the ease with which she masters knotty problems of fingering is noteworthy. The Raff Rigaudon was daintily done; Moszkowski's "Etincelle" was swift and brilliant, and her reading of the Liszt Twelfth Rhapsodie was remarkable. The audience was responsive to her and applauded liberally.

Herr Friml played the accompaniments discreetly.

CHARITY CONCERT.—A concert for the benefit of the Riverside Association was given last Friday evening at the Fifth avenue studio of Miss Nora Maynard Green. The program was contributed by Mrs. George A. Smith, Mrs. Irving Pierson, Miss Katherine Richards, Miss Augusta Rossiter and Miss Florence de Vere Boese, vocalists. Miss Theo Boone recited in French, and accompaniments were played by Miss Sibyl Worthington Smith and Frank H. Warner. The Riverside Association maintains a settlement house in the Nineteenth Assembly District, a district with a large tenement house population. The patrons of the concert were Mrs. Hamilton McK. Twombly, Mrs. Frank H. Dodd, Mrs. George H. Mairs, Mrs. Frank Jefferson Blodgette, Mrs. George Shearman Weaver, Miss Martha Gilbert Dickinson, Miss Dodd, Mrs. Herbert Jerome Davis, Mrs. Harvey Edward Fisk, Mrs. Wilbur C. Fisk, Mrs. Eugene E. Adams, Mrs. Simon E. Baruch, Mrs. William G. Wilson, Mrs. S. B. Rossiter, Miss Blanche B. Sammis, Mrs. Charles W. Morse.

ARTHUR WHITING.—Arthur Whiting will give a series of four recitals of chamber music at the Fine Arts Building, West Fifty-seventh street, on Sundays, December 15, January 19, February 2 and March 23, at 4 p. m. The program for the first recital will be as follows:

Sonata, G major (Köchel, No. 379) Mozart

Sonata, E minor (Köchel, No. 304) Mozart

Violin and piano.

Rubáiyát of Omar Khayyám, op. 18 Whiting

Baritone and piano.

Sonata, D minor, op. 106 Brahms

Violin and piano.

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MUSICAL CLUBS

Constantin von Sternberg played before the St. Cecilia Society, at Grand Rapids, Mich., in November.

The Chicago Mendelssohn Club did not lose a member during the summer months, not one failing to put in an appearance at the first rehearsal, recently held. The membership of the club is limited and there are twenty on the waiting list.

The Concordia Singing Society, of which Carl Heller is the musical director, gave the first in the series of entertainments for this season at Newark, N. J., on November 19. The society had the assistance of Mr. von Goehren, baritone; Louis Baruch, tenor, and Miss Elsa von Moltke, violinist, as soloists.

The Schumann Club held its regular weekly meeting in Society Hall, Bangor, Me., on November 21, when the program was devoted to compositions by Beethoven, Schubert and Nevin. The solos by Mrs. W. A. Nelson were among the chief features of the occasion. The next meeting will be occupied with a study of the operas and oratorios of the seventeenth century.

The Tuesday Musicale Society, of Rochester, N. Y., made an interesting deviation from its wonted course at its meeting November 19. All the composers represented in the program were women. First, Mrs. H. G. Danforth read a paper on women musicians. Though largely biographical the paper did not shirk the oft repeated question, "Why is there no great woman composer?"

The first concert for this season of the Orpheus Club was given in the Great Southern Theatre, Columbus, Ohio, November 21. The club introduced a thirteenth century folk-song by the famous troubadour, Adam de la Hale (1240), and three plantation melodies harmonized for four parts. The club had the honor to present Mrs. Frank T. Chapman, mezzo-soprano, at this first concert, which was Mrs. Chapman's first concert appearance in Columbus.

A good miscellaneous program was given by the Woman's Musical Club, of Burlington, Ia., in November to a large audience, notwithstanding a heavy rain fell only ten minutes before time for commencing the program. Master Charles Rouse, the boy soprano, was the out of town attraction of the afternoon. Others who appeared were Miss Floy Little, violinist; Mrs. Charles Suber, a pupil of Mrs. C. P. Funck, and Miss Krieg, a pupil of Miss Wyman. The first number on the program was a concerted piano number by the quartet which was heard frequently at last season's recitals. The ladies composing the quartet are Mrs. Wells, Mrs. Wilkinson, Miss

Mathes and Mrs. Boesch, four accomplished musicians. Thomas' overture, "Raymond," was the work rendered.

Gerard with Philharmonic Society.

THE celebrated 'cellist adds another triumph to the list already won this season. His playing was the event of the concert. The critics paid tribute to his genius in the following glowing terms:

After the symphony Jean Gérard played Saint-Saëns' A minor Violoncello Concerto. Of this young artist nothing new can be said without falling into the troubled sea of superlatives. His intellectual sobriety is coupled with a lyric, poetic temperament that will save him from emotional shipwreck and safely convey him to abiding artistic glory. His tone, like a rich, full-throated contralto; his phrasing, that of a great singer in cantilena and diabolically agile in gymnastics, are they not both unique? The concerto does not contain great music. It is sweet, polite, polished, graceful, well made; but the young man interpreting it sang meanings into its surface smoothness that would have astonished the composer. Gérard is the Ysaye of the violoncello. He was recalled several times, but wisely refused an extra number.—New York Sun.

M. Gérard's "large" singing tone and finished technic shone to admirable advantage in the Saint-Saëns Concerto, and he had numerous recalls.—New York Herald.

Jean Gérard, the gifted 'cellist, was the solo artist. He played a concerto by Saint-Saëns in his most finished and musically manner.—New York World.

Gérard's performance yesterday was that of a master of the first rank, rich and luxurious, yet noble in tone; lovely in gracefulness of phrasing and brimming with poetic feeling. The audience was well pleased with the playing.—New York Times.

The only ray of sunshine amid all this gloom was the dainty, charming, original and exquisitely musical concerto for violoncello by Saint-Saëns. This was played by Jean Gérard with perfect technical skill and consummate art on the side of phrasing and expression in general. As a feat of interpretation it was worth all the rest of the concert.—Evening Post.

KREISLER TO ARRIVE.—The last of the visiting geniuses to arrive in this country is Kreisler, who will come to-morrow on the Kaiser Wilhelm from Bremen. The demand for his services has been such that Manager Henry Wolfsohn was compelled to cable him twice to change his European engagements so as to accept important engagements here. A third cable was necessary last week, when it was announced that Plangon would not come to this country to sing at the next Philharmonic concert. Then the society decided that the next concert should have Kreisler as the soloist, and Kreisler cancelled his Berlin recitals, which were announced for December 4 and 7, and sailed on the 5th. Kreisler has selected the Bach E major Concerto for his reintroduction to the New York musicians, and in the second part of the program will be the Caprice by Guiraud. His reappearance will be on December 20 and 21 in Carnegie Hall.

FLAVIE VAN DEN HENDE.—Flavie Van den Hende, the 'cellist, played on December 5 in Brooklyn; December 6, in Bridgeport, Algonquin Club; December 7, in New York, Ladies' Aid Society, Terrace Garden; December 8, in New York, Society l'Esperance.

She will play at two private musicales this week. December 12 at New York Knickerbocker Club.

"WORLD" CABLES.

(New York World, Sunday, December 8.)

MUSIC HATH CHARMS TO SOOTHE THE INVALID.

BERLIN, December 7.—Physicians of the great Charity Hospital in Berlin are convinced that music has power to solace and helps patients toward recovery. They have arranged concerts for the whole of the coming winter. Solo players on the harp, the violin and the piano will alternate with quartets and orchestral music. Every patient well enough to attend will be asked to do so. Many of the musicians are selected from among the patients. Others are professionals, who will give their services gratis.

WAGNER'S "FORBIDDEN LOVE" TO BE REVIVED AT MUNICH.

MUNICH, Bavaria, December 7.—"Forbidden Love," an opera by Richard Wagner, which has not been sung since 1836—when it was at Magdeburg before the then youthful composer himself—is to be revived shortly at the Court Theatre here. The composer's son, Siegfried Wagner, is modernizing some passages in the opera and elaborating others. There are some strikingly beautiful airs in the opera, which deals with the German renaissance period.

PADEREWSKI CONQUERS THE DOUBTING VIENNESE.

VIENNA, December 7.—Paderewski has excited more enthusiasm on his first performance in Vienna than any pianist has done since Rubinstein. Paderewski's two concerts were treated as social functions of the first magnitude. The Viennese had the conceit to think that because his reputation was mainly American made it was unmerited.

McCALL LANHAM.—McCall Lanham, the baritone, recently gave a number of recitals in Tennessee, with great success. The papers spoke of them as follows:

The program rendered by Mr. Lanham, with Mrs. Henry Lupton at the piano, was one of the choicest ever enjoyed by a Clarksville audience. Mr. Lanham has a baritone voice of rare excellence, full, sweet and true, and the appreciation of the audience was evidenced by frequent recalls.—Daily Times-Journal, Clarksville, Tenn.

The musical portion of Pulaski enjoyed a rare treat in the recital given at the Opera House by McCall Lanham last Friday evening. Mr. Lanham, who has been called the coming rival of Campanari, possesses a voice phenomenal both in range and quality, and his interpretation is superb. In the Toreador's Song, from "Carmen," his singing was magnificent; but in his rendition of that gem of Granier's, "Aurore," he surpasses himself in the beauty and brilliancy of his tones.—The Giles County Record, Pulaski, Tenn.

An expectant music loving audience was assembled last evening at the Court House to greet Mr. Lanham. After the first number of the program, it was a wildly enthusiastic audience which listened with intensest interest and pleasure to the artist's magnificent singing, and bestowed the most vociferous applause, calling him out again and again. Of the program every number was a gem, rendered with the most finished art. Especially beautiful was the artist's rendering of the diminuendo and pianissimo. Nothing like Mr. Lanham's voice, wonderful in range, sympathetic, resonant and cultivated to the highest degree, has ever been heard here.—Daily Leaf-Chronicle, Clarksville, Tenn.

HENRY XANDER.—The concert by the Washington Saengerbund, conducted by Henry Xander, will be reported in the next number of THE MUSICAL COURIER. The soloists will be Miss Estelle Liebling, soprano, and Max Bendix, violinist.

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And January.

The London Press says of Mr. Tew's singing:
"Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehman's "In Memoriam" was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal notes of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—May 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially is he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and in various countries, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—May 23, 1901.

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ZELDENRUST'S DEBUT.

Sensational Success in Cincinnati.

THE sensational success of Eduard Zeldenrust on the occasion of his American débüt with the Symphony Orchestra, at Cincinnati, was recorded in this paper last week.

Much had been written of the European reputation of the celebrated Holland pianist; of his repeated and brilliant triumphs in England, in his own country, in Paris—where he lives—and elsewhere on the Continent. Much was therefore expected of him.

It is too often the case, however, that the most flattering European endorsement of a stranger is not corroborated by the American press and public, for the judgment on this side of the water is nothing if not independent.

It is all the more impressive and convincing evidence of the Dutch pianist's greatness and sterling qualities, both as artist and musician, therefore, that in his initial performance in this country Zeldenrust at once realized all that had been said and written in his favor.

The superb technic, the masterly intellectuality of his interpretation, his sympathetic temperamental qualities, the vigor and breadth of his style—all and more were frankly, enthusiastically conceded to him in Cincinnati, and his appearance in New York at an early date will be awaited with the keenest interest.

Here is what the Cincinnati critics had to say of him:

GREAT PIANIST DELIGHTS A SPLENDID AUDIENCE AT MUSIC HALL.

Zeldenrust was something better than a sensation yesterday afternoon at Music Hall. He was a pianist to whom all things else were subordinate to the one great point of picturing to his audience the central meaning of the Grieg Concerto. Dealing with the portrayal of fundamental principles, placed in the setting of a land where great mountains and wild winds, low vales and gentlest zephyrs, produce greatest elemental passions, the pianist flung himself tempestuously into the work.

One crisp, incisive chord opened the allegro, followed by clear, purring runs; then the orchestra entered. Again, in another tone color, he struck the next theme giving chords. It was clear cut, vividly outlined, but always as if something in his thought urged him to more and more passionate expression. The orchestra felt this and responded. But there were surprises, for, when the tensile was greatest, suddenly, without a break, the massive harmonies melted into pulsing tones of gentleness, as if the moment of strife had passed suddenly and completely.

The effect, as a whole, was broad and sweeping, and this was especially true in the cadenza in the first movement.

Zeldenrust himself portrays his thought best and describes his performance, for he said:

"I feel as if I am in the midst of a most terrible storm; that everything is going to pieces and something dreadful is just ready to fall upon me. I believe this is what Grieg meant to portray. I may be wrong, but he is of Norway, as you know, and there everything in nature is on a great scale and of greatest extremes. This piece to me represents the strife of nature, with victory as the close."

One who watches the pianist go crashing through the chords here written with ever greater force and emotion, until he fairly is lifted off the stool as he strikes the thundrous bass, realizes that, whether or not this was the original idea of the composer, the player has fully expressed what he feels.

Yet moments of tenderness are by no means lacking, and in the very midst of the greatest climaxes these appear. One of these, in the first part, portrays to Herr Zeldenrust a love story, from the

structure of the part. Another character appearing in two of the movements is the dance form of the northern lands, brusque, almost uncouth, yet filled with buoyancy and at times delicacy.

In the third movement the themes were merged into a stately rhythm, and it is here that Zeldenrust feels that he is brought into an august presence, and broadens accordingly.

Summing up his playing, one would say that he apparently cares little how he creates an effect, so it is what he feels will impress the hearer with the meaning of the work. It is characteristic that in this concerto, when one feels that the limit of climax has been reached, and more force would develop into rant, there will come a chord or a note so clear, gentle and peaceful that it is as if a small voice had said "Peace!" and the fury of the elements obeyed. His runs often glide over the keys with crystal clearness, then become wrapped in a mist as they ascend, and end with a crisp snap, which, according to Liszt, is as if one said "Bravo!" In addition, he has the strongest rhythmic feeling, and accents and phrases sharply.

The close of the first movement showed that the pianist had won his audience, for there was an outburst of applause from all parts of the well filled hall. As the crashing chords brought the work to a close a veritable storm broke loose. Twice he bowed his acknowledgments, and the third time he gave an encore by playing Liszt's arrangement for the piano of the music of Isolde's Death, from the Wagner opera. This is a piano work not given here before and but little known as yet to musicians.

Over and over again he was recalled, the applause rising wavelike, until in all he had returned eight times. Only the reappearance of Mr. Van der Stucken with his baton closed the ovation.

Said Mr. Zeldenrust afterward:

"I am so delighted with the audience. I never received a greater reception, unless it was in London. I had heard that the English could not get warm, but they do; and I also heard that Cincinnatians are cold, but I do not think so. And the accompaniment—was it not fine? I never had an orchestra play it better."—Commercial Tribune, November 30, 1901.

FIRST SYMPHONY CONCERT.

From going to and from upon the earth, and from walking up and down in it, the orchestral forces of Cincinnati yesterday came together to discourse of Beethoven and his followers. The orchestra, by giving subdued support, yesterday showed that Mr. Zeldenrust is not a quantity lightly to be "whistled down the wind." Possessed of technical brilliancy, he impressed one as a musician of ideas both original and forceful. His playing was virile, noticeable for a certain fiery stress and keen appreciation of rhythmic effect.—Cincinnati Times-Star, November 30, 1901.

FIRST APPEARANCE OF PIANIST ZELDENRUST IN AMERICA.

Eduard Zeldenrust was the soloist, and it was his American première. He left the impression of being a giant of the keyboard, and, withal, a great musician. If there is anything that is imposing in his playing more than another it is his virility and sense of rhythm. His dynamic force is more than astounding—it is colossal. The first impact of his fingers sent a feeling of the virility of his touch through the hall. His playing of the first cadenza led the way to a better realization of his force in the brilliant and elaborate cadenza at the close of the movement, which was played with passionate vehemence and tonal grandeur. But this tremendous force was not more admirable than the tender poetic expression which he imparted to the adagio, and which he invested with an exquisite contrast of color. His runs in the final allegro exhibited colossal strength, and through it all there was an absolutely clear technic. The cadenza of the finale was a climax of pianistic power and played with great brilliancy.

Mr. Zeldenrust was called out several times and played as an encore Liszt's arrangements of "Der Liebestod," from "Tristan and Isolde." It was a marvelous reading from beginning to end of closely woven texture and orchestral in effect. In fact, the Dutch pianist takes his readings from an orchestral standpoint—in color, expression and dynamic effects. It may be safely said that the Grieg Concerto was never given so dramatic and orchestral an interpretation in this city before.—Cincinnati Enquirer, November 30, 1901.

NORDICA'S SEASON.

MADAME NORDICA'S season of song recital is more than realizing the most optimistic hope or desire either of herself or of Manager Charlton for her Opening in Scranton, November 14, to an audience of nearly 6,000, she sang next in Cleveland, where people were turned away by the hundreds. Then came Toronto, with the same result, and next Chicago, when the capacity of the huge auditorium was taxed to the utmost. Since then it has been but a repetition of the brilliant beginning. Here is the itinerary complete as far as the Pacific Coast, where Madame Nordica will sing between fifteen and twenty recitals late in January and early in February. The last week of that month and the first half of March will be consumed for the return journey through the North and Middle West. Four appearances with the Boston Symphony Orchestra and other Eastern bookings will use every available date until early in April, when she will sail for Europe to fill engagements at Covent Garden during the coronation celebration, in Paris for a season there of German opera, when she will present Brünnhilde and Isolde; and later, in September, she will fill her engagement at the Prince Regent Theatre, Munich.

Here is the itinerary following the Scranton, Toronto and Cleveland dates: November 25, Chicago Ill.; 26th, Terre Haute, Ind.; 29th, Fort Wayne, Ind.; 30th, Milwaukee, Wis. December 2, Minneapolis, Minn.; 3d, St. Paul, Minn.; 4th, Des Moines, Ia.; 5th, Sioux Falls, S. Dak.; 6th, Lincoln, Neb.; 7th, Omaha; 9th, St. Louis, Mo.; 10th, Springfield, Ill.; 13th, Little Rock, Ark.; 16th, Louisville, Ky.; 18th, Pittsburgh, Pa.; 19th, Dayton, Ohio; 20th, Indianapolis, Ind.; 21st, Columbus, Ohio; 25th, Albany; 26th, Syracuse, N. Y.; 27th, Utica, N. Y.; 30th, Richmond, Va.; 31st, Washington, D. C. January 1, Baltimore, Md.; 2d, Norfolk, Va.; 3d, Durham; 4th, Greensboro; 6th, Spartanburg, N. C.; 7th, Augusta, Ga.; 8th, Charleston, S. C.; 10th, Savannah, Ga.; 11th, Atlanta, Ga.; 13th, Nashville, Tenn.; 14th, Birmingham, Ala.; 15th, Marion, Ala.; 17th, Austin, Tex.; 18th, San Antonio, Tex.; 20th, Houston, Tex.; 21st, Dallas, Tex.; 22d, 23d, 24th, 25th, travel; 27th, 28th, 29th, 30th, Southern California; 31st, San José, Cal. February 4, 6, 8, San Francisco, Cal.

YOUNG PEOPLE'S ASSOCIATION.—The Young People's Association of Holy Trinity Church, Harlem, presented "The Chimes of Normandy" at Carnegie Lyceum last week. The opera was quite elaborately staged, and the performances were given with a smoothness and finish seldom seen in amateur theatricals. The affair was such a success that a number of performances will be given in nearby towns.

KUBELIK.—Jan Kubelik will give his next violin recital with an entirely new and interesting program at Carnegie Hall, Wednesday afternoon, December 18. This will be followed by Sunday concerts and other recitals during December and January.

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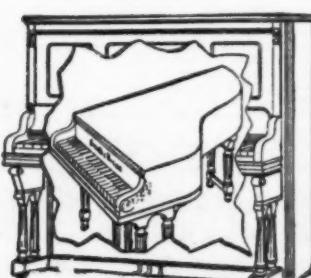
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ANGELA ANDERSON.

[By CABLE.]

LONDON, December 8, 1901.

Musical Courier, New York:

ANGELA ANDERSON, the pianist, scored an immense success here last night at her second London appearance.

SCHERHEY PUPILS' CONCERT.

NOTWITHSTANDING the storm Tuesday night (December 3) a large audience attended the concert which M. J. Scherhey and his pupils gave at Knabe Hall. There were nineteen numbers upon the program. Three pupils were prevented from singing on account of illness. Miss Elsa Green, who sang first, has a good soprano voice, and in her aria, from "Elijah," showed that she had been well trained. Miss Daisy Klinger, who possesses a large, warm voice, sang to advantage "The Sweetness of Love," by Homer Bartlett. Next to be mentioned is Miss Mary Jordan-Baker, a petite and charming young singer. Her selections were "Soupir," by Beinberg, and "Mignon," by Guy d'Hardelot. Miss Baker's soprano is very sympathetic in quality and her taste and style are excellent. Goetze's duet, "Still wie die Nacht," was sung by Mrs. Paula Herzig, mezzo-soprano, and Adolf Stiefel, baritone, and in this the voices of the singers blended well together. Later Mr. Stiefel sang as a solo "Das Herz am Rhine." His voice is rich and vibrant, and moreover he sings with much warmth and sincerity. Carl Schlegel, Mr. Scherhey's professional pupil, aroused the audience to great enthusiasm by his splendid singing of the Prologue from "Pagliacci." Mr. Schlegel is a singer of temperament and one of the best German baritones in New York to-day.

Mrs. Gertrude Albrecht, soprano, and Mrs. Louise Scherhey, contralto, and wife of Mr. Scherhey, also caused unusual enthusiasm with their duet, "The Unfortunate," by Saint-Saëns. Their voices harmonized beautifully, and the artistic side of their singing, too, called forth much comment. Mesdames Albrecht and Scherhey were recalled three times. The second part of the concert was opened by Miss Dorothy Reisenburger, a young girl with a good mezzo-soprano voice. Considering that this was her first appearance at a public concert she did very well indeed. Miss Reisenburger sang an "Ave Maria" by Luigi Luzzi, to a noble organ accompaniment played by Hugo Troetschel. Mrs. Paula Herzig, a charming woman with a good stage presence, sang an aria from "Samson and Delilah," and in it showed breadth and a mezzo-soprano voice of agreeable quality. Mrs. Herzig is one of the pupils who are progressing in their art. John H. Holbrook, a young baritone, sang in good style an aria from Verdi's "Don Carlos." The voice of this singer has range and the timbre is good. With further practice his tones will become more sympathetic.

One of the best numbers of the evening was the aria from "Favorita," sung by Mrs. Scherhey. Her beautiful contralto, her fine stage presence and her vocal method, all went to establish her as an artist who should not want for engagements. Artistically, Mrs. Scherhey reflected most creditably upon her husband's vocal method. A young tenor, Charles Muendel, followed Mrs. Scherhey, in Alli- sen's "A Song of Dawn." Mr. Muendel succeeded in showing that he is studying with the right teacher. Mrs. Albrecht, with her coloratura, sang delightfully the aria "Casta Diva," from "Norma." This singer's range is remarkable. She reaches high F, and sings it, too, which is more to the point. The quality of Mrs. Albrecht's voice is

beautiful. Miss Elsa Green and Miss Daisy Klinger sang the closing duet, "Pearls of Love," by Pinsuti, and again charmed the audience.

Miss Carrie Friedman was the solo pianist of the evening. She played brilliantly the "Kermess" from "Faust," arranged by Saint-Saëns; the Chopin "Study on the Black Keys," and "L'Alouette," by Balakireff. The piano accompaniments for the singers were skillfully played by Miss A. zur Nieden.

JOSEPHINE JACOBY.

THE front page picture of Mrs. Jacoby, the contralto, is published this week, after her decided success at the concert of the Apollo Club, at the Auditorium, Chicago. We refer our readers to the account and criticisms in the Chicago letter of this issue, from which it will be seen that this singer has again succeeded in rousing the enthusiasm of the Chicago musical community.

Baernstein the Cause of Much Discussion.

THE following article appeared in the Detroit *News-Tribune* on Sunday, November 3, 1901:

To the Music Editor:

DEAR SIR—It seems a pity, with so large a field to choose from, the St. Cecilia Society could not have selected singers new to Detroit, and this with every recognition of the abilities of Messrs. Baernstein and Van Hoose. If ever there was accepted time and opportunity to make a reputation for presenting "novelties," the St. Cecilia had it in grasp the present season and lost.

On Sunday, November 10, 1901, the following answer appeared in the Detroit *Free Press*, written and signed by N. J. Corey, conductor of the St. Cecilia Society:

Although it is usually unnecessary to notice adverse criticisms of the type of the foregoing, which bear the stamp of injuring, yet, as in the present instance, it is founded upon a total lack of knowledge of what is necessary in a performance of Gounod's "Faust," and thereby may mislead the public, which has neither time nor opportunity for investigating the reasons for the choice of artists for particular occasions, therefore a few comments may be in order.

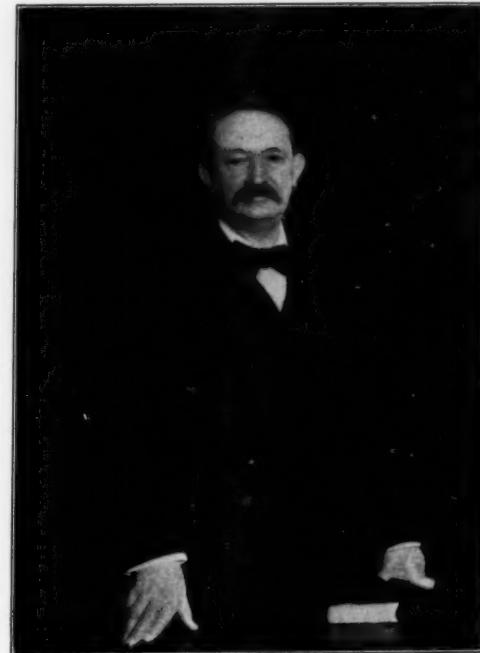
The directors of the St. Cecilia Society have never been behind in bringing novelties to Detroit, but, on the contrary, have shown a liberality far beyond that of most societies, and far out of proportion to the price of admission to the concerts.

In the intelligent selection of the artists for the performance of "Faust," the question is not what new singers can be secured but what artists can be found who are best fitted to give the proper interpretation. There are many fine singers before the public, but who, lacking the special gifts and experience requisite for the work, would be totally inadequate for the occasion. The part of Mephistopheles requires a singer with power that is sardonic; a fine voice will not answer, but dramatic gifts of an entirely special kind are necessary. I have in mind a novelty, with a splendid bass voice, and who the writer on the *News-Tribune* would have considered a fine choice, but, lacking the temperament and experience in such parts, would have turned the part into that of a church concert. The only available artist who has made any sort of a success in the role is Joseph Baernstein, and his success therein has been enormous. The directors spent six months considering the situation, but could find no other suited to the part as thoroughly as Baernstein. The public can, therefore, understand at once how absurd it would have been to have engaged another singer. An unreflecting and uninformed committee would have chosen a "novelty," and thus the Mephistophelian characteristics of the part would have been totally unrepresented. It is true that there are artists of the Metropolitan Opera House that would have been capable, but Mr. Grau's terms are prohibitive, being from \$800 to \$2,000 a night. When the patrons of the society are willing to pay \$5 a seat, as they do when they go to New York, instead of 65 cents, as at present, \$2,000 artists may be engaged. It may be said, however, that these singers are not worth the prices asked for them, Mr. Grau making such figures so as to make it impossible for them to be absent from the Opera House.

What has been said of Baernstein is also true of Van Hoose; he is recognized as the leading tenor of America, and has had extensive experience in the part of Faust, especially in England, both on the stage and in concert form.

No other available singer has had an equally extensive practical experience in the part. What sort of a committee would it have been then that would have chosen an inferior singer for the part, when a superior one was at hand? The directors have had innumerable requests that these two artists be engaged, and therefore have no fear but that their patrons will be pleased. Furthermore, it may be said that it indicates a low order of musical intelligence that constantly seeks for novelties at the expense of proper artistic interpretations. One of the greatest incentives that an artist has is to please well enough to secure a return engagement. If an artist sees that there is no chance for this—but only novelties would come—he would not take half the pains to sing well.

The St. Cecilia Society has no desire to present novelties in the foolish manner suggested in the *News-Tribune*, and instead of having "lost," has most emphatically "won." Also, would it not be better for newspaper writers who are uninformed as to the requirements and reasons in certain situations, to seek the directors and gain information before appearing in print?



THEODORE THOMAS.

(Latest portrait now used for advertising purposes.)

MARY LOUISE GEHLE.—Mary Louise Gehle, who is rapidly coming to the front as a contralto of importance, sang last Thursday evening at the New York Musical League. Her rendition of the scene and aria, "Ah! Quel Giorno," from "Semiramide," revealed a voice of much power and wonderful agility in the coloratura effects of this most difficult aria for the contralto voice. When Miss Gehle is able to give full scope to her remarkable powers she ought to find her way into grand opera. A larger tone under better training has seldom been heard here.

Miss Gehle will also sing at a special Christmas program to be given December 23 at the new club house of the Professional Women's League.

REBECCA W. HOLMES.—Miss Rebecca W. Holmes is an artist whose genuine gifts as a violinist are receiving substantial encouragement. She is having a busy season. Aside from single engagements, she is planning to fill a number of engagements for chamber music recitals to be given with Miss Mary L. Regal, pianist, of Springfield. These are especially adapted to music schools and conservatories, and in some cases are to be given with an accompanying analysis.

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The new conservatory established in Vienna by the "Gesellschaft der Musikfreunde" (Society of Music Lovers) will be opened on January 2, 1902, under the direction of Emil Saenger. Application for admission should be made before December 15, 1901, at latest, to the "Direction des Conservatoires," Vienna. Applicants must produce a certificate of their musical training up to date, a baptismal (birth) certificate, and, on demand, a certificate of health.

The charge for entrance fee is 10 Austrian crowns, annual tuition fee 60 crowns, the latter to be paid in advance in three equal parts. The committee's examinations for admission will take place from January 1 to January 5, 1902.

Candidates will be required to play from memory a prelude and fugue from J. S. Bach's "Well-Tempered Clavichord"; a self-selected classical piece of some length and a modern composition for the piano. The pupils accepted must bind themselves to at least one school year.

Further particulars will be found in the Statute to be obtained at the office of the Conservatory, where all other information relative to the courses is likewise given.

EUROPEAN NOTES.

A LIST of the greatest number of performances of operas in German from September, 1900, to August, 1901, has been published. "Lohengrin," 294; "Tannhäuser" only 273, being beaten by "Freischütz," 278, and "Carmen," 277 times. Then follow "Cavalleria," 209; "Trovatore," 225; "Mignon," 214; "Faust," 199; "Undine," 192; "Magic Flute," 185; "Martha," 182; "Pagliacci," 171; "Meistersinger," 171; "Czar und Zimmermann," 154; "Flying Dutchman," 155; "Fidelio," 145; "Waffenschmied," 145; "Barber of Seville," 139; "Merry Wives of Windsor," 137; "Walküre," 131; "Le Nozze di Figaro," 126; "Daughter of the Regiment," 122; "Trumpeter of Säkkingen," 120; "Aida," 116; "Huguenots," 104; "La Juive," 100; "Oberon," 97; "Postillon de Longjumeau," 94; "Siegfried," 86; "Fra Diavolo," 84; "Don Giovanni," 83; "Traviata," 76; "Tristan and Isolde," 72; "Götterdämmerung," 76; "Rheingold," 77, &c.

In operetta "Fledermaus" comes first with 400 performances; then come "The Geisha," 387; "Puppe," 252; "Gipsy Baron," 184; "Beggar Student," 167; "Landstreicher," 144; "Vogelhändler," 107; "Mikado," 93; "Boccaccio," 85, and "La Belle Helene," 78. The small number of performances of "Don Giovanni," only 83, must not be attributed to any dislike to it by the public, but to the sad fact that the singers cannot do it.

The Philharmonic Society, of Vienna, opened its season November 3 with a concert under its new conductor, Josef Hellmesberger. The program comprised Goldmark's overture to "Sakuntala"; Beethoven's C minor Symphony and Dvorák's "Golden Spinning Wheel." The new director was warmly received and conducted admirably. "It was a pleasure," one critic writes, "to see a conductor who did not think of himself, but of the subject; who did not produce himself, but the music. We have lately seen so many conductors with flying hair and flying batons that we are delighted to have a less 'interesting' one. It marks a return to the good traditions."

The second competition of sculptors for the design of the Wagner memorial in Berlin is over. Nineteen sketches were sent in. The first prize was awarded to Prof. Gustav Eberlein. The sketch represents the master seated with a statue of Art behind him. No decision has been come to regarding its acceptance.

Hugo Wolf, the composer of many popular lieder, who has been in an asylum for nervous patients, is reported to

be failing rapidly. The medical men look for his death in a short time.

Among the papers left by the late Johann Strauss there has been found the manuscript of a fully orchestrated waltz, the last dance composition of the master.

The Spanish wonder child, the five year old Pepito Arriole, is to be sent to Germany to complete his musical education. He began to play before he was three years old, and appeared in public in Madrid and Paris. Professor Nikisch prophesies a brilliant artistic future for the child.

The Opéra Comique, of Paris, is rehearsing "The Blue Room" and "The White Lady," and probably these may be followed by "Red Ridinghood" to make the tricolor. During the coming season at La Scala a new opera, "Germany," by Franchetti, written especially for the season, will be produced. Two other Italian operas, "Trovatore" and "Linda di Chamounix," will be given, and three German works, "Walküre," "Hänsel and Gretel," and Weber's "Euryanthe."

Raoul Koczalski is about completing his opera, "Rymond." The text, by Count Pedro, is in Polish, but has been translated into French, Italian and German. It is said to be highly dramatic. The hero is King Rymond, of Lithuania, who becomes a Christian, and finally, after many trials, offers his crown to his heathen friend Witenes.

The newly discovered tenor Von Barz has made his débüt as Lohengrin at Dresden, with great promise for his further development.

BIG CONCERT BY JUNGER MAENNERCHOR.—On February 22 the Junger Maennerchor, of Philadelphia, Pa., under the direction of Carl Samans, the well-known conductor and composer, will celebrate their fiftieth anniversary by giving two orchestral concerts at the Academy of Music.

Very elaborate arrangements have been made, and no expense has been spared in arranging the personnel of the orchestra.

Sara Anderson has been engaged as soloist, and will sing "Dich Theure Halle," Tannhäuser; "Senta's Ballad," from the "Flying Dutchman," with "Spring" chorus, and solo parts in a new work by Conductor Samans.

The Maennerchor was organized in 1852, and has an active membership of 100 males and sixty females, with an associated list of nearly 1,500. Arno Leonhart is president, Fred C. Rollman secretary, and Frederick Munch treasurer.

MADAME DOTTI'S SCHOOL.—Madame Dotti's vocal and operatic school will soon enlarge its scope of usefulness. Madame Dotti, who is well known as a former opera soprano, is devoting all her time to teaching.

"The Trend of Time" Song Cycle.

SONG cycles are more in vogue this season than ever before. American composers have hitherto kept out of the field, but publishers for the season of 1901-2 say that such forms of vocal composition have come to stay.

It is said the most novel one is "The Trend of Time," music by Victor Kemp, lyrics by William H. Gardner. The cycle has been heard in manuscript by prominent composers and critics, who speak in high praise of both the words and music.

It is written for quartet and piano, with solos for all of the voices, and will be given in Mendelssohn Hall Thursday afternoon, December 19, with Mrs. Seabury Ford, soprano; Miss Marguerite Hall, contralto; Mackenzie Gordon, tenor; Harry Girard, baritone, and Victor Harris, conductor.

"The Trend of Time" is styled a symphonic song cycle, the lyrics being descriptive of the year.

The January number, for baritone, deals with the arrival of the new year; February, a valentine love song for unaccompanied quartet; March is descriptive of the howling and shrieking winds, gradually dying away as the spring dawns, with intermezzo for piano; April, with its sunshine and showers, is a soprano recitative and aria; May is a rollicking boat song for baritone and quartet; June, the love song of the rose, a tenor aria, and July, a quartet of a martial theme; August, a contralto aria, suggestive of vacation and rest. In the September quartet the dreamers are awakened and bidden to work once more; October is a harvest song for baritone; November, a toast of the hunt, for tenor and quartet; December gives an aria for soprano of the Christmas-tide, followed by the dying of the year, for tenor and quartet.

W. A. HOWLAND IN THE WEST.—W. A. Howland, the baritone, formerly of New York, and who is now at the head of the vocal department of the University School of Music at Ann Arbor, Mich., has a large booking of notable concerts in the West. He will sing the bass part in "The Messiah," with the Apollo Club, December 25, in Chicago, and the same role with the Arion Club in Milwaukee on December 27. Among recent successes, Mr. Howland sang with the Germania Maennerchor, in Saginaw, Mich., and the following are gleanings from the comments of the press:

Mr. Howland surprised the German speaking people by his German articulation, rendering the difficult German music in all its beauty, and so pleased the audience that he was encored at the conclusion of every number. His voice is rich, full and strong, and the great volume filled every part of the auditorium with such melody that the audience was enraptured. The selections were sung so sweetly that when they were concluded Mr. Howland was given a great ovation.—Evening News.

Mr. Howland's work was invaluable, and he constantly gained in the favor of the audience, being compelled to respond to enthusiastic encores. * * * He has a voice of such compass as to easily carry a vastly comprehensive repertory, and his selections last evening were made with capital judgment. He was positively grand in the baritone solos of the "Normannenzug" (Bruch).—Courier Herald.

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2046 LEAVENWORTH STREET,
SAN FRANCISCO, November 30, 1901.

MRS. ERNEST LACHMUND, a recent arrival from Berlin, where she studied with Fräulein Emma Koch, the eminent concert pianist, after spending several years in Leipsic under Bruno Zwitscher, is to give a recital in Sherman-Clay Hall to-night that promises to be of more than common interest. Mrs. Lachmund is not alone a pianist, but in Milan she studied singing under Signor Pozzo, and also with Sumner Salter, of New York. The program will be both vocal and instrumental, the numbers all being rendered by Mrs. Lachmund herself. The recital is invitational, and Mrs. Lachmund, after thus introducing herself to the public, will open a studio here.



A mistake occurred in my last week's letter. The account of the grand opera confused the opera of "Die Walküre," in which Reuss-Belce appeared, with that of "Tannhäuser," in which Eames carried off the honors and won the golden opinions of the house. In "Tannhäuser" Reuss-Belce took the role of Venus, and while she did the part acceptably, she did not have the opportunity that she had in the "Walküre," and in the latter consequently created a better impression.

"After the opera is over" we shall settle down to the old treadmill again, and there will be pupils' recitals and what-not to enliven the dull tedium of affairs, not that recitals are without their value, but I fancy it will make the old round seem duller than usual. "Flat, stale and unprofitable," by contrast of what has so lately gone before.

Apropos of the grand opera, a reception was given by the Century Club at the club rooms on Wednesday afternoon, at which a quartet of Mrs. Marriner-Campbell's pupils, "The Colonials," sang with great success, winning the praise and compliments of the artists, who were greatly pleased with the work and were unsparing in their congratulations. The quartet is composed of the following young ladies: Mrs. Mary Carpaneto-Mead, the Misses Kerr, Roberts and Arden.



Homer Barnhart, one of our new acquisitions and a valuable one, yesterday favored the people of the First Presbyterian Church of Alameda with two bass solos during the Vesper service. Mr. Barnhart holds a position on this side of the Bay in one of our big churches, but the hour of the Vesper service in Alameda permitted him to arrange for the service there.



The last concert of the Oakland Orpheus Club takes place on Tuesday evening, December 10, with a fine program. The soloists are to be Miss Grace Davis, soprano; Lovell Langstroth, cellist, and Edwin Dunbar Crandall, director.

1901.

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1902.

Opening, Colonial Theatre, Boston, November 26.

Sen

MR. CARL GIVES HIS CLOSING RECITAL.

WILLIAM C. CARL gave the fourth and last in the series of organ recitals at the "Old First" Presbyterian Church last Tuesday evening, December 3. The night was one of those awful ones, when humane men spare their horses. Hail followed a cold, pelting rain storm and when the recital was over it was snowing hard. The fact that a large congregation assembled for the recital only again proves the remarkable drawing power of Carl at the "Old First" Church. In the program for the evening, Mr. Carl had the assistance of Miss Maud Morgan, the harpist:

Toccata and Fugue in D minor..... Bach
Pastorale in G major (first time)..... Coerne
Sonata for Organ in the style of Händel..... Wolstenholme

(First time at these recitals.)

Harp, Légende, op. 123..... Thomé

Miss Maud Morgan.

Allegro Con Fuoco (Sonata VI.)..... Guilmant

Gavotte de Louis XV..... Lee

(First time at these recitals.)

Vision, D flat..... Rheinberger

Fantaisie on a Welsh Air (March of the Men of Harlech)..... Carl

Harp—

Ave Maria..... Schubert

Loreley, op. 180..... Oberthür

Miss Maud Morgan.

March for a Church Festival..... Best

Of the novelties the Pastorale by Coerne made the strongest appeal upon the tastes of the discriminating. The Sonata by Wolstenholm was listened to with pleasure by lovers of old time church music. Mr. Carl's industry was once more indicated by notes upon the printing program regarding the "Vision in D flat," by Rheinberger, and Best's "March for a Church Festival." The former is from "Masterpieces for Organ," edited by Mr. Carl, and published by Schirmer. The Best composition is from a collection of "Thirty Postludes for Organ," also edited by Mr. Carl and published by the Charles Ditson Company. Both numbers are worthy of the importance they occupied upon the program for the evening.

The "Fantaisie on a Welsh Air" is one of Mr. Carl's battle horses, and one that never fails to stir his listeners. Miss Morgan draws a full big tone from her harp, and her solos, with organ accompaniments by Mr. Carl, were charmingly performed.

The recital was the eighty-sixth given at this church by Mr. Carl, who is, as is well known, the musical director of the church and the director also of the Guilmant Organ School. In both of these positions Mr. Carl has attracted to him a host of friends and admirers, and particularly in the Organ School, pupils that reflect credit upon him and the institution.

GEORGE W. JENKINS.—George W. Jenkins, the tenor, has booked, among others, the following important engagements: In Brooklyn, December 9; Orange, N. J., December 11; New York city, with the Gounod Choral Society, on December 13, under the direction of Emilio Agramonte; Yonkers, N. Y., in "The Swan and Skylark," on December 17, under Frederick R. Burton; in Toronto, Ont., January 13; in Montreal, Canada, in "The Creation," on January 22 and 23; in Brooklyn, N. Y., a recital with Mary Louise Clary, under the auspices of the board of directors and Dr. Madison Peters, at his church on February 12, and a similar engagement in Baltimore, Md., later in February. Mr. Jenkins is also booked for a number of festivals and other engagements later in the season.

THE NEW ENGLAND CONSERVATORY OF MUSIC SCHOOL OF OPERA.—The management of the New England Conservatory of Music, Boston, Mass., takes pleasure in announcing the permanent establishment of a School of Opera to include all branches of vocal and dramatic art, which will assist in the preparation of pupils for practical and artistic work in the operatic field. During each year public performances will be given, in which all the soloists, chorus and orchestra will be of the conservatory. Sig. Oreste Bimboni has been engaged to assume charge of this department. The School of Opera is open to all students, whether pupils of the conservatory or not.

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Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, Mass., December 7, 1901.

THE engagement of Miss Aagot Lunde to Dr. Homer Wright is announced, and congratulations are being showered upon them. As arranged now it is expected the marriage will take place at Christmas time. Owing to her marriage, Miss Lunde will give up all thought of a concert tour abroad, as had previously been arranged for her, and will live in Boston permanently. On the 16th of the month Miss Lunde will give a concert at Steinert Hall, assisted by Miss d'Olloqui.

The program for Carl Faelten's third recital of the present season, which takes place at Steinert Hall on Tuesday evening, is:

Sonata, D major, op. 28 (known as Pastoral Sonata),.....Beethoven
Miniatures, G major, op. 28.....Moszkowski
Three Romances, op. 28.....Schumann
Allegro de Concert, A major, op. 46.....Chopin

At Carl Sobeski's "At home" on Saturday afternoon several of his pupils took part, and the musical program was greatly enjoyed by those present. Miss Margaret Coveney, dramatic soprano; Miss Evelyn Kendall, lyric soprano; Gray King, baritone; Charles Turner, bass; Herman Lythgoe, violin, and Mrs. H. Lythgoe, piano, were among those who participated. Miss Worthly and Mr. Sobeski each sang a number.

To have or not to have a vested choir is the question that is now being discussed by those in authority at Trinity Church. If it is decided in the affirmative, the organ will be moved into the chancel, some changes will be made in the present choir and chorus. Dr. Stewart, the organist of this church, had a remarkably fine vested choir in the Trinity Church of San Francisco, from which he came to Boston, and the music was really a feature of the service, all that was best in church music being given. With the fine material in Trinity Church in this city much would be expected if so desirable a change is made.

Miss Edith E. Torrey will give a concert at Chickering Hall on Wednesday evening, assisted by Miss Gertrude Edmonds and Ellis C. Hammann. The program is interesting and varied. Among the English songs are two by Dr. H. J. Stewart, "Out in the Open Meadow," and "Awake! Dear Heart," both of which will be sung for the first time, the accompaniments being played by the composer.

The Boston School of Church Music has been opened in connection with the Ruggles Street Church, with 250 voices in the chorus.

On Thursday Stephen Townsend sang at a recital given by James W. Hill at Haverhill. His numbers were four Brahms songs and an Aria from "Judith." On the 6th Mr. Townsend was the soloist at the concert of the Rubenstein Club, at North Attleboro. Mr. Cheeseborough is

the conductor of this society. On the 13th Mr. Townsend sings with the Harvard Musical Society.

The December playing test for the fifth season of the Faelten Pianoforte School will be held December 14 to 21 inclusive, at Faelten Hall, Huntington Chambers. These semi-annual playing tests were established several years ago, and have stimulated the ambition of the pupils and increased their confidence. The tests take place in the presence of the director, Carl Faelten, members of the faculty, students and invited guests. Three hundred and fifty pupils are to take part in the test this year, and the occasion is one of the highest importance in the education of the students.

Hans Schneider, of Providence, R. I., has written an article for the Providence Sunday Journal on "Piano Playing, Old and New," in which he pays a high tribute to many of the pianists of the past and present.

Mrs. Carrie Corliss Friselle, who is well known in Manchester, N. H., as a teacher of music, has taken a course of kindergarten music with Mrs. Nina K. Darlington, of this city. Mrs. Friselle is the only authorized teacher of Mrs. Darlington's method in Manchester.

Recitals during the week at the New England Conservatory of Music were: On the 5th, an organ recital by Homer C. Humphrey and a recital by the orchestral class, G. W. Chadwick, conductor, and advanced students.

Miss Mabel Monaghan, of Ellsworth, Me., pupil of H. Carleton Slack, was the soloist at a recent concert at Lewiston. Miss Monaghan has a pure soprano voice of extreme clearness and purity and of excellent compass. "Her singing is marked by flexibility, purity and marked elegance of tone and splendid technical attainments," say the critics.

William Worth Bailey.

FOLLOWING are extracts from criticisms about the playing of the violinist William Worth Bailey, now making a tour of the country:

" * * * His playing is phenomenal, and the applause which he received was well merited. He played three numbers, and was compelled to respond to an encore each time.—Daily Free Press, Ottawa, Can., November 18, 1901.

Mr. Bailey's performances on the violin were the star features of the program, and every number played by him as well as those who assisted him prompted encores.—Evening Repository, Canton, Ohio, November 26, 1901.

" * * * But see the conquering hero comes. Listen to the enchanting strains of the violin in the hands of William Worth Bailey. What a revelation is his playing?—Herald, La Porte, Ind., November 27, 1901.

" * * * But the star artist was William Worth Bailey, whose playing was simply superb, soul lifting and heart inspiring.—Argus Bulletin, La Porte, Ind., November 27, 1901.

Mr. Bailey is a marvel. He has delighted the most cultured audiences in this country and abroad.—Dispatch, Reading, Pa., November 21, 1901.

HEATH GREGORY'S SUCCESS WITH NEVADA COMPANY.—The young basso has made most pronounced success with the Nevada concert company, and has been engaged for the entire eight months' tour. The Worcester Daily Telegram, the Boston Journal, Daily Globe, Worcester Evening Gazette, Providence Daily, Portland Daily Press, and other important papers give much valuable space chronicling his successes.

Luigi Von Kunits.

LUIGI VON KUNITS was the soloist at the Pittsburgh (Pa.) Orchestra concert on November 30, and the critics of that city had only words of praise for the work done by this young violinist, who is concertmaster of the orchestra, as the following show:

As for Luigi von Kunits, his work was a revelation. It had always been known that Mr. Kunits had the technic of the violin thoroughly mastered, and the fact that he played the first movement of the Tchaikowsky Concerto, perhaps the most difficult violin work written, was evidence of his mastery of the acrobatics of that instrument.—Pittsburg Dispatch.

Pittsburg Orchestra audiences have not yet recovered from the astonishment awakened by the splendid work of Concertmaster von Kunits at last week's concerts. The earnest face of this superior artist had been seen so often at the first violin desk that familiarity had bred a sort of forgetfulness of his real abilities, and nothing out of the ordinary was expected from him as solo performer. When, therefore, on Friday night he played his way through the supremely difficult Tchaikowsky and Paganini numbers with the ease, confidence and technical perfection of a consummate master, little wonder that the audience, forgetting for the moment that he was just plain "concertmaster," overwhelmed him with such enthusiastic approval as it generally reserved only for the finest of artists.—Pittsburg Post.

Our hats off to Luigi von Kunits, the Pittsburg Orchestra's brilliant concertmaster who was the soloist at last night's concert! * * * Luigi von Kunits is a brilliant and a wonder—mark that—and the magnitude of his work would stagger and appall the greatest performers on the solo violin whatever their name or reputation.—Pittsburg Post.

Von Kunits' matchless execution in the intricate Tchaikowsky composition cast all the other portions of the program into comparative shade. * * * Mr. Kunits has done much good work since his coming to Pittsburg, but that of last night surpassed any former effort and set a standard that will require great things in future performances.—Pittsburg Gazette.

The soloist of the occasion was Luigi von Kunits, concertmaster of the organization, who is a great favorite with the audiences. Never in previous seasons has he given such bountiful applause as last night, and it seemed as if his smooth, round and virile tones had even improved since last year. There was a maturity about his playing that seemed to come as a revelation to the audience, and the result was most gratifying applause for the performer.—Pittsburg Times.

FRIEDA STENDER'S CONTINUED SUCCESS.—Miss Frieda Stender's talent as a singer is more and more recognized, and those in musical circles who have heard her in public and on whose judgment a young artist may rely, predict for her a brilliant future. Everybody praises her artistic temperament, her good method, which enables her to sing with perfect ease and breath control, and to show her certainly extra ordinarily fine voice to the best advantage. Miss Stender returned to town last week from a short trip to neighboring cities, where she filled professional engagements and earned new laurels. Her recent city engagements were at the fair at the Waldorf-Astoria, for the benefit of the Hospital for Crippled Children, and last Sunday with the Quartet Club in Hoboken. The young artist has for December, January and February a large number of concerts and private musicales already booked, and several engagements of importance are now pending.

MESSIAH QUARTET: HARRIS, CORNU, SMOCK, BUSHNELL.—This is the quartet for "The Messiah," at Goshen, December 26, under the direction of Robert Bruce Clark, the founder and conductor of the Goshen Vocal Society, now in its sixteenth year.

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CONCERT AT THE METROPOLITAN.

THE concert at the Metropolitan Opera House last Sunday night drew a large audience, and the soloists of the evening were received with enthusiasm. An important announcement in connection with the concert was the reappearance of Miss Esther Palliser, the American prima donna who has won many triumphs in England. Miss Palliser is a handsome woman, and her opening number, "Dich Theure Halle," established her at once as a singer from whom great things are expected. The artist sang the Wagner aria brilliantly, and with a better word might be used to describe her interpretation. In the second half of the concert Miss Palliser sang a group of songs, "Your Lips Have Said You Love Me," Hawley; "The Sweetest Flower that Blooms," Hawley, and "Penso," by Tosti, and with rare sweetness did she sing these simple songs. The audience applauded and applauded, but Miss Palliser wisely refrained from adding encores.

Josef Hofmann played the Saint-Saëns Concerto in C minor with masterly technic. Later the pianist played three solos, Moszkowski's Spanish Caprice, a Barcarolle by Rubinstein and a paraphrase on the "Blue Danube" waltz, by Schulz-Erler, to the delight of the army of pianists in the house. Hofmann's popularity is as great as ever, and it is popularity, too, that was honestly earned. The other soloist was Jean Gérard, the cellist, and his playing was as beautiful as ever. With the orchestra Gérard played first the Variations Symphoniques by Boellmann. His solos were the Bach air and "Am Springbrunnen," by Davidoff. The orchestra, which was conducted by Emil Paur, accompanied Hofmann in the concerto and Miss Palliser in the "Tannhäuser" aria. The orchestral numbers played were Tschaikowsky's "Marche Slav"; "Caprice Espagnol," by Rimsky-Korsakoff, and "Vltava," a symphonic poem by Smetana.

Max Liebling was the accompanist of the evening.

Grace Tonnes' Recital.

THIS soprano, a pupil of Madame Björksten, soprano of the First Congregational Church, of Montclair, gave a song recital in Brooklyn last Wednesday, and delighted her audience with her artistic singing of this program:

Deh Vieni non Tardar (Figaro).....	Mozart
My Mother Bids Me Bind My Hair.....	Haydn
Le Violette.....	Scarlatti
Schlaflied.....	Moszkowski
Ständchen.....	Richard Strauss
Ich Möchte Schweben.....	Sjögren
Der Nussbaum.....	Schumann
Niemand Hat's Gesehen.....	Löwe
Spring.....	Henschel
The Rose Leans Over the Pool.....	Chadwick
Violets.....	Wright
Solveig's lied.....	Grieg
Ein Schwan.....	Grieg
Guten Morgen.....	Grieg
Villanelle.....	Dell' Acqua
	Mrs. Tonnes.

David Gould Proctor at the piano.

Mrs. Tonnes possesses an exceptionally pure and liquid soprano voice, full of sympathetic quality.

Another Björksten pupil is Miss Antoinette Huncke, who has been engaged by the New York Church Choir Company as leading soprano.

Nellie Wright is yet another artist pupil who has been having success in Maine, the following press excerpts showing this:

Miss Wright sang four selections, showing a very flexible and well trained voice. * * * In artistic finish she shows the results of careful instruction and excellent judgment, while the fact that this was her first appearance in concert singing may have prevented her doing her very best. * * * Her work should gain rapidly with more experience, when growing confidence adds the personal

quality to her great technical skill and excellent voice.—North Adams Transcript.

Of Miss Nellie Linde Wright, who made her first appearance before a Bangor audience, it may be truly said that she fulfilled the glowing accounts which have preceded her; she scored a pronounced and distinct success. She is the possessor of a good voice, well trained and under sufficient control—a clear, high, flexible soprano voice, of great range and unusual power. As given by Miss Wright the "Bel Raggio" won the hearty approval of the most critical members of the big audience. The audience demanded an encore, to which the singer responded.—Bangor News.

Miss Wright was heard with uncommon pleasure. She has a soprano voice, clear, high and mellow, and in each of her numbers gave evidence of exceptional cultivation. She sang "Bel Raggio" beautifully, and it was this selection which made plain her unusual ability, and showed the decidedly superior qualities of her tone and the brilliancy of her technic. The audience demanded an encore, which gave equal pleasure.—Bangor Daily Commercial.

JOSEF HOFMANN IN BOSTON.

Soloist with the Symphony Orchestra.

HOFMANN added again to his laurels already won this season by his playing with the Boston Symphony Orchestra last week, and also in his two recitals there, which were given on Thursday evening and Saturday afternoon last.

The following are excerpts from the criticisms in the daily papers:

Hofmann played the Rubinstein Concerto in this city three years ago. Since then the boy has become a man and his development has been marked, for his playing at the rehearsal and concert indicated a maturity which was lacking at his previous interpretation of this work. That he is a wonderful artist is evident. He is master of all difficulties of the keyboard, his pedaling is admirable and his runs in chords, single or double, are clear and rapid. In short, his finger work is as near perfection as one is likely to hear in a long time. The opening phrases were delivered splendidly. The cadenza and coda were brilliantly played, and in the second movement the young artist gave exquisite interpretations of the gentler passages. One great charm of Hofmann's playing is the modest and unassuming manner in which he conducts himself. There are no mannerisms, no affectations; just a thoughtful young artist performing his part without any stage trickery for winning plaudits. He was rapturously applauded at the close of his performance and recalled many times.—Boston Globe, December 1.

Mr. Hofmann as a pianist is an interesting study. He has strength, speed and as a rule a fine sense of rhythm and proportion. He surmounts technical difficulties with modest ease. He sings now with more serenity and grace. Mr. Hofmann's technic is a delight and a fascination. His performance of the Finale was an astonishing feat of bravura, which shone with elegance and brilliance.—Boston Herald.

Mr. Hofmann was evidently inclined to the side of reserve, but the slow movement was admirably played and the brilliant work of the first movement and the bravura of the finale was excellently performed, yet without a trace of effort. The recalls were many and they were thoroughly earned.—Boston Advertiser.

THE FIRST HOFMANN RECITAL IN BOSTON.

Mr. Hofmann often played superbly, and the general level of his performance was very high. To speak in detail of the many excellencies displayed would be to criticize at length and after the manner of the piano teacher. It is enough to remember the exquisite clearness and delicacy of tone, the unostentatious display of marked technical proficiency.—Boston Journal.

The Haydn Variations in F minor was exquisitely played; the Beethoven Sonata, op. 31, also received a broad interpretation. The Liszt Rhapsodie, No. 2, was a fitting climax to a most interesting afternoon, and the unaffected manner and modesty, so lacking in the modern artist, shone forth as a crown above all, to even heighten the accomplishments of the young man.—Boston Advertiser.

This recital was interesting, meritorious and highly commendable. It was distinguished by intellectuality, elegance and sincerity. The Beethoven Sonata was seriously and sensibly read throughout; the Chopin selections and the executive pieces had clear, beautiful tone, bright precision and stirring vitality, all kept within their due limits of control and discretion. The Impromptu was a fine example of limpidity, and most of the "Soirée de Vienne" was noticeable for the lightest and deftest of touches.—Boston Herald.

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Buck-Babcock Musicals.

ON Sunday, December 1, at their charming studios at Carnegie Hall, Dudley Buck, Jr., and Mrs. Charlotte Babcock gave their first musical of this season. The people who are fortunate enough to be invited to these musicals have learned to expect a great deal, but the array of talent offered on Sunday was exceptional. It certainly was a brilliant affair, and Mrs. Babcock was a fitting hostess for the occasion. The program:

Junger Knabe der du gehest.....	Von Fielitz
Creole Lovers' Song.....	Buck
Si mes vers avaient des ailes.....	Hahn
Where Blooms the Rose.....	Clayton Johns
Mrs. Elizabeth Hazard.	
Trennung.....	Ries
Am Strand.....	Ries
Love Is a Bubble.....	Allitsen
Francis Fischer Powers.	
Lungi dal caro bene.....	Sarti
Spring Is Here.....	Edith Dick
There Was an Ancient King.....	Henschel
Mrs. Tirzah Hamlen-Ruland.	
Erlkönig.....	Schubert
Mr. Buck.	
Untreu.....	Cornelius
Nachts.....	Cornelius
Mrs. Hazard.	
Lotus Flower.....	Schumann
Ich große Nicht.....	Schumann
Twilight.....	Nevin
Percy Hemus.	
Recitations—	
The Butterfly.	
C'est le vent.	
Miss Gertrude Bennett.	
Resurrection.....	Henschel
Mrs. Hamlen-Ruland.	
The Passing of the Soul.....	Mewson Marks
Mr. Buck.	
Hungarian Dances.....	Wieniawski
Master Michael Shapiro.	

Mr. Buck's good voice, artistic temperament and finish were fully demonstrated in his opening numbers, but in the "Erlkönig" he rose to a very high plane. Mr. Buck certainly has a fine conception of it. He was as usual accompanied by his sister, Mrs. Blossom.

Mrs. Hamlen-Ruland made a decided hit with her magnificent voice. We should hear more of this lady, for she is certainly very gifted.

Francis Fischer Powers sang the two songs of Ries in a delightful manner, and his encore, "Love Is a Bubble," was exceptionally fine vocal art.

Miss Gertrude Bennett was as charming as ever in her recitations, and the audience would not let her go until she had given one of her inimitable French selections.

Percy Hemus called forth much applause by his beautiful Schumann numbers, while his encore, "Twilight," by Nevin, was very artistically sung.

Mrs. Hazard was heard to advantage in the Cornelius numbers.

Last but not least the young violinist Shapiro played. Although this boy is only twelve years of age he is an artist with a wonderful talent, and with proper care he should develop into a truly great player.

WILLIAM BAUER AT LOWELL.—William Bauer, the gifted German pianist, has appeared already in over fifty concerts with Leonora Jackson this season, and made a host of friends. The following reports from the Lowell, Mass., press, are in keeping with the praise he wins everywhere:

Miss Jackson was ably seconded by her accompanist, a pianist of unusual merit. His touch is extremely delicate and his technic and expression admirable. Both as a soloist and accompanist he was entirely satisfactory.—Lowell (Mass.) Morning Citizen.

Mr. Bauer impressed his audience as a pianist of high value and excellence. He plays with great individuality, with a powerful technic and expressive touch. He interprets with sincerity and with a remarkable breadth of color.—Lowell (Mass.) Daily Mail.

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DUSS.

"THE discoverer of genius" is the appellation which has been bestowed upon R. E. Johnston because of his discriminating managerial sense. If there is any new genius in the world of music Mr. Johnston is sure to find him, and he is credited with having introduced to the public a number of great artists.

Mr. Johnston's latest find is a notable one for many reasons. In the first place he did not have to cross the Atlantic, but made the find right here in America, not many hundred miles from New York. How he came to discover it is an interesting story.

Not many weeks ago one of Mr. Johnston's musician friends asked him if he had ever heard Duss and his concert band, of Economy, Pa. Mr. Johnston admitted that while this organization was known to him by reputation as a band of unique characteristics and merit, he had never had an opportunity to hear it play, and had never met Mr. Duss, its conductor.

Expressing a desire to enjoy this privilege, through the kindly intervention of this friend a conference was brought about between the impresario and the talented bandmaster, Mr. Johnston making a hasty pilgrimage to Economy.

A very picturesque little town, by the way, is Economy. It is located on the Ohio River not far from Pittsburgh, and is owned and controlled by the Harmony Society, of which Mr. Duss is the head. The band is one of the chief institutions of the town, and every inhabitant is proud of it and its gifted conductor. Mr. Duss, although a man of affairs upon whom devolve arduous duties and great responsibilities, is not only a born musician, but a veritable musical enthusiast. His soul is attuned to harmony.

Entering deeply into the profound mysteries of the art, he is conscientious to a fault in his interpretations. To this must be added a charming personality, and he possesses a magnetism that is simply irresistible. Although a rigid disciplinarian of inflexible principles, he is nevertheless genial and easily approachable; full of the milk of human kindness. The band partakes of this good nature; in fact, so much is this the case that it has oft been remarked that his band seems like a band of brothers.

Mr. Duss exercises great care in the selection of musicians for his band. Only artists of rare excellence are admitted, and he has, therefore, gathered about him a body of exceptionally equipped performers. Mr. Duss easily controls these forces and inspires them to accomplish wonderful results. The band's repertory is very large, Mr. Duss having one of the finest libraries of band music in this country, embracing almost all standard works, both classic and popular in form.

Mr. Johnston, as has been stated, went all the way to Economy to meet Mr. Duss and to hear his band. An impromptu concert was quickly arranged for Mr. Johnston, who, with a friend, constituted the entire audience.

With regard to the performance, Mr. Johnston said: "Before the band had played half a dozen measures I was swept off my feet. It was a sensational surprise; in fact, a revelation. I have heard all the prominent bands in Europe and America, but I can truthfully say I was never so thrilled or delighted as I was by this wonderful organization. The accuracy, smoothness, balance of tone, spirit and refinement of this performance I never have heard equaled. And never have I sat under a more magnetic and forceful conductor than Mr. Duss. He controls his forces well and secures all the effects he desires, his magnetism influencing everyone within reach. Mr. Duss is a born leader. I predict that when he appears before a New York audience he will at once be proclaimed a genius."

On account of the position which Mr. Duss holds as the head of the Harmony Society it is not possible for him to leave home except at rare intervals. An obstacle so grave might have discouraged a less enterprising person than he. Mr. Johnston, after days and days of earnest entreating, was enabled to return to New York, having obtained Mr. Duss' promise to appear at a limited number of concert engagements.

Mr. Duss heretofore has never made a tour of the country. He has visited Pittsburg, Buffalo and a few other cities with his band. The success won on these occasions was phenomenal, developing at times into what might be called a sensational success.

It is definitely settled that this great concert band will be heard in New York early next spring. Mr. Johnston already has engaged the Metropolitan Opera House for the opening concert next May.

Below are some recent press notices:

John S. Duss and his musicians scored a triumph last night that Sousa might envy. The seats in the front of the stand hold 11,000, and except for a few in the extreme rear there were no vacant seats. It was a throng that established a record for concert crowds. In an excellent program there was nothing more popular than Duss' own "America Up to Date" and "Shot and Shell." Both had to be repeated three times.—Pittsburg Times.

The Duss Band, of Economy, is a crack band, and Professor Duss is a composer of reputation. His "America Up to Date" was a feature at President McKinley's reception Tuesday night.—Buffalo Express.

The appearance of President Duss before the audience at the Exposition last night was a signal for a storm of applause. Everyone was, of course, full of expectancy to hear the two latest compositions of this unique character, the musician and philanthropist. Mr. Duss certainly is an excellent conductor, being of fine form, commanding presence and having that prime requisite, musical grace. The "Limited Express" was rapturously received with two encores. "Life's Voyage" intermezzo is strikingly original and very pretty, having an introduction that would not be out of place in the works of the great masters.—Pittsburg Times.

The official attendance at the Duss concert at Schenley Park last night, as given by the traction company, is 25,000, but the actual attendance was much larger. Excepting the great crowd of the Fourth of July, last night's attendance was the largest this year. As soon as Bandmaster Duss began his program, the audience was delighted. A varied program was rendered, and during the short intermission Professor Duss kept up the good humor of the audience by pithy two-minute speeches.—Pittsburg Commercial Gazette.

The Duss' Band continues to be a big attraction, notwithstanding the fact that there are over 100 bands in the city. The band has made a big hit and is followed by immense crowds. Pennsylvania won her laurels and attracted much attention to herself by reason of the presence at the head of the department of the famous Duss' Band. The band alternately played and sang the song that Leader Duss had written, entitled, "The Great Northwest." Loud cheering followed, and great curiosity was manifested in the crowd regarding the noted leader.—St. Paul Paper.

The greatest feature of the parade (Knights Templars) was the collection of the finest bands in the country, and Mr. Duss with his band and twenty chorus boys easily carried off marked honors. He simply produced a sensation all along the line. Floral tributes were so plentiful that he had to ask assistance to carry the same. One of the most beautiful offerings was a cross and crown of honor of his new "Cross and Crown" march. This piece drew forth applause and cheers wherever it was played. The Duss' Band was gorgeous in new uniforms of the hussar style, and Professor Duss must have felt prouder than the Grand Master at the head of the column.—Pittsburg Press.

Duss' Band carried off the honors in Wednesday's parade. When Mr. Duss' three patriotic compositions, "Hail, Hail, Cincinnati, Hail!" "America Up to Date" and the "G. A. R. in Dixie" were played and sung by the band, the crowds that lined the streets threw bouquets at the musicians and cheered until everyone was hoarse. The last named piece especially created the most demonstrative enthusiasm. The band was engaged by the Sons of Veterans to play at the reception to Governor Bushnell, Senator John M. Thurston and other notables.—Cincinnati Enquirer.

ESTHER PALLISER IN DEMAND.—The young American soprano, who appeared last Sunday night at the Metropolitan concert for the first time, has every reason to feel proud at the reception accorded her by the vast audience, which filled every nook and corner of the Auditorium. Both in her aria and in her songs she triumphed and shared the honors with both Hofmann and Gérard, who were the other soloists. Miss Palliser sang the soprano part in the special "Elijah" performance which was given in Carnegie Hall. On Tuesday evening she was the soloist with the Mendelssohn Glee Club. On Sunday evening next she will be the soloist at the second Arion concert. On the 18th she will sing "The Messiah" in Albany, and on the 27th and 28th she will sing "The Messiah" in Carnegie Hall with the New York Oratorio Society.

Julian Walker's Success.

JULIAN WALKER, the basso, gave a recital recently in Washington, D. C. The program and press comments are given below. It is needless to wonder that this musician singer should have advanced to the eminent position he now holds in the profession:

Who Is Sylvia?..... Schubert
Eyes of Blue..... Chamaine
The Angelus..... Sullivan
The Fountain Mingles with the River..... Gounod
Song Cycle, Selections from Maud (Tennyson)..... Arthur Somervell

I Hate the Dreadful Hollow,
She Came to the Village Church,
Oh, Let the Soild Ground,
Birds in the High Hall Garden,
Go Not, Happy Day,
Come Into the Garden, Maud,
Dead, Long Dead,
Oh, That 'Twere Possible.

Die Mainacht..... Brahms
Ich Liebe Dich..... Grieg
Traum Durch Die Dammerung..... Richard Strauss
Der Tod und Das Madchen..... Schubert
Ungeduld..... Schubert
Why So Pale?..... Parry
Weep Ye No More..... Parry
My Love Is Like the Red, Red Rose..... Henschel
Folksong..... MacDowell
The Sea..... MacDowell
The Joyful Widower..... Wetzler

Julian Walker in his song recital was a success. His singing throughout a fine program was delightful. His luscious voice was in good condition and he lost no effects. The song cycle of Arthur Somervell's "Maud" (Tennyson) was interesting from first to last, and Mr. Walker executed it with intelligence, force and feeling. The other songs were selected with great taste, and it was difficult for Mr. Walker's hearers to decide which they liked best. The German songs were particularly beautiful. A large audience greeted Mr. Walker, and he left a splendid impression.—Washington Capital.

Julian Walker, of New York the well-known baritone, was greeted by an enthusiastic audience last evening at a song recital given at the Concordia Auditorium, corner of Eighth and E streets, Northwest. The recital proved one of the musical events of the season. Mr. Walker's program consisted of twenty-three songs by Schubert, Chamaine, Gounod, Somervell, Brahms, Grieg, Strauss, Parry, Henschel, MacDowell and Wetzler. The arrangement seemed almost perfect, for there were no two songs alike. Mr. Walker has sung here before on several occasions, and his audiences were numerous and enthusiastic. His enunciation, phrasing and tone production are strictly realistic, and it is safe to count Mr. Walker among the leading song singers of the day. Above all, Mr. Walker is a musician; he accompanied himself in the last group of songs on the program. He will always be welcome among the musicians in Washington.—Washington Post.

BROOKLYN ARION MATINEE.

A RION Hall, Brooklyn, was decorated last Sunday afternoon with flags, the occasion being a special matinee arranged for the wives and daughters of the members of the Arion Singing Society, of Brooklyn. Three numbers by the New York composer, Bruno Oscar Klein, proved the drawing attractions on the program. The first played was a sonata for piano and violin, op. 10, and this was performed with sincerity and convincing musical style by the composer and Carl Venth. A group of three songs, which Mr. Klein dedicated to Miss Caroline Montefiore, the New York singer and vocal teacher, were beautifully sung by Mrs. Marie Rappold, the composer playing the piano accompaniments. The titles of these three songs are "Unter blühenden Bäumen," "Zwei Rosen" and "Versteckt." The third Klein number on the program were two (a and b) American dances arranged as piano duets—"In Old Kentucky" and "In the Cotton Fields." These characteristic pieces were played by the composer and Arthur Claassen with vim and in a manner thoroughly in accord with the themes. Another delightful musical number was offered by Carl Venth, the violinist, accompanied by his clever young wife. Mr. Venth played first a composition by himself, "Dolce Recuerdo," and then "Le Ménétrier," by Wieniawski. He added still another piece, a pretty cradle song. George Riddle, the dramatic reader, gave the programmatical coloring by adding a recitation from Shakespeare's "Julius Cæsar" and New England sketches of a semi-humorous nature.



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FRED'K BUTTERFIELD ANGELL, Baritone,
And other prominent singers now before the public.

Greater New York.

NEW YORK, December 8, 1901.

KATE STELLA BURR'S "Daisy Chain," consisting of Miss Estelle Harris, Mrs. Elizabeth Leonard, Carl Vigneron (tenor St. Thomas' Church), Robert Kent Parker, with Miss Burr as director, is preparing for exclusive drawing room work. A prominent society lady will introduce them at a large reception to be given early in January. Miss Burr is in her studio from 9:30 to 1:30 daily, coaching the largest and finest class of artists one could wish for, besides receiving socially from 5 until 6 every afternoon except Sunday. Her quartet at Grace M. E. Church is doing excellent work—the contralto, Mrs. Pearl Benham Kaighn, is a careful artist. Robert Kent Parker, the basso, is rapidly becoming known as a fine artist, and Miss Burr reports a wonderful tenor voice, which study will develop into a phenomenon; his name is Harry McCluskey.

Here are some of her engagements this week: The Sunday kindergarten concert at the Waldorf, December 12, under the patronage of Mrs. John Jacob Astor, Mrs. Oelrichs, Mrs. George Gould, &c.

Yamod Choral Society, December 13, under leadership of Mr. Agramonte, who will do the piano work, with Miss Burr at the organ. Soloists: Miss Effie Stewart, Mrs. Pearl Benham Kaighn, George W. Jenkins and Julian Walker. Mrs. Babcock's musicale, Carnegie Hall, Saturday afternoon, December 14.

It will be seen Miss Burr is a busy woman, and she well deserves her success, for she is a brainy worker.



Carl G. Schmidt's organ recital at St. Paul's Methodist Episcopal Church, West End avenue and Eighty-sixth street, occurred on the worst night of last week, notwithstanding which a good sized audience assembled, among them Dr. Palmer, S. C. Bennett and others. Mr. Schmidt played with taste and refinement, the principal work of the evening being the Guilmant Sonata in D, with its graceful pastorale and brilliant finale. He received appreciative applause, and his "The Meistersingers" Quartet, four male voices, lent much charm to the recital. Gerrish's "Still With Thee" was most effective, the low D flat of Louis J. Geary being remarkable for depth and power, and the same singer's solo in "Annie Laurie" was fine. In this tenor Raymond W. Smith sang a high B flat which was pure and sweet. The next recital occurs Tuesday evening, January 7, 1902.

Mr. Schmidt gave a lecture recital at Miss Spence's school on Saturday, his subject being Chopin, with illustrations. He will also give a series of Wagner recitals at Miss Dana's school.



Katharine Pelton's first Tuesday in December musicale, despite the violent storm, found an unusual number of music lovers on hand, who were well rewarded by a program of fine music. Those who participated were Miss Bessie Bonsall, alto; Miss Henrietta Weber, pianist; Arthur Hofmann, violinist, and a baritone. There was especial interest in Mr. Hofmann, as he is a brother of the pianist, Josef. Miss Pelton is preparing her program for the concert at Flushing, Long Island, next week, at which some excellent artists will appear.



Charles Heinroth's second organ recital at the Church of the Ascension last Wednesday at 3:30 was attended by an interested audience. Of his program the writer heard the Widor Fifth Symphony entire, in which Heinroth played with dignity and beautiful registration. The surety and ease of his technic in the Toccata Finale are especially worth commendation. His mixing of tone colors in the Dubois "Paradisum" made the piece most effective, but the staccato of the Lemaigre Capriccio in F was lacking. Inasmuch as the acoustics of the stone church are defective, this may have sounded more as the composer intended in another part of the church.



Mme. Anita Lloyd was at home the first Saturday of this month, and between the charming vivacity of the hostess, the music and the bountiful hospitality the evening was much enjoyed. Madame Lloyd sang a Bolero by Mattei and a Valse by Delibes, displaying a brilliant soprano voice, coupled with winning grace in execution and appearance. This French-American woman has definite charm, and is full of chic. Her singing was much applauded.



At Dr. Henry M. Leipziger's, the supervisor of lectures of the Board of Education, a score or more of people gathered last week. The vast library, which completely covers the walls, interested many, while the music, which came later, was enjoyable. Miss Leipziger sang a little known sad Swedish song by Grieg in a contralto voice of pleasant quality, with excellent enunciation and perfect intonation. She could undoubtedly make much more out of her voice. Mrs. Burgdorf sang some folksongs, Tyrolean, Austrian, and a charming little syncopated thing by Harvey Worthington Loomis, accompanied by the composer, modest man and sterling musician. What he calls it I do not know, but it is of innate refinement, and will make its way. Later Loomis played some of his original piano pieces, also contributing accompanying music to recitations by Mr. Belknap. Percy Hemus, who is singing much nowadays, was heard in some quiet little songs, and these all showed his reserve power. As a climax he sang Schumann's "The Two Grenadiers" with dramatic power and intensity, accompanied by Loomis.



Pupils of J. W. Parson Price united in a studio musicale last Wednesday, and one who has attended them for some years says it was the "best musicale of all," and passed off without a hitch, with credit to the pupils, much enjoyed by the listeners, of whom there were all the spacious studio could hold. Mr. Price has many excellent voices under him. This was the program:

Duetto, Sull'aria (Nozze di Figaro).....Mozart
Mmes. Wagner and Thoms.

Songs—

Parting	.....	Rogers
Dites moi	.....	Nevin
My Mother Bids Me Bind My Hair	.....	Haydn
Ave Maria	.....	Luzzi
Will He Come?	.....	Sullivan
Ave Maria	.....	Millard
Two Letters	.....	Pease
Robert, Robert (Huguenots)	.....	Meyerbeer
My Queen	.....	Blumenthal
Rose of Love	.....	Parson Price
Scena, Tancredi	.....	Rossini
Scena (Orfeo)	.....	Gluck
Sympathy (descriptive song, MS.)	.....	Parson Price
Scena (Sonnambula)	.....	Bellini
Miss Annie L. Walker	.....



Mary Jordan Baker's bright and pretty countenance appeared in a recent issue of a leading daily, and as this marks the appearance in professional ranks of this petite and pleasing young singer, a pupil of Scherhey, a few words concerning her may be worth noting. She is a soprano, originally from Baltimore, and has sung at various social and charitable events, and is now ready to do drawing room engagements. The voice is sweet and sympathetic, and much to her advantage is her winsome manner. She has been singing in Rahway, New Brunswick and Philadelphia with success, and later she expects to sing in Washington, Philadelphia and Baltimore.



Arthur Farwell's "American Indian Melodies" has just been issued by the Wan-Wan Press, and contains many

highly interesting things, gotten up in the printer's best art. The pieces are given the following titles: "Approach of the Thunder God," "The Old Man's Love Song," "Song of the Deathless Voice," "Ichibuzhi," "The Mother's Vow," "Inketunga's Thunder Song," "Song of the Ghost Dance," "Song of the Spirit," "Song of the Leader" and "Choral." Musically, they vary from the most melancholy to the happy sounding, and each piece is accompanied by a sentence relating to the poetic content. In an advance circular the Wan-Wan Press says: "The melodies thus treated, ten in number, are short, as are all Indian songs; in some instances they are those sung at the Wan-Wan and other ceremonies of the Omahas. They present but little technical difficulty, many of them none whatsoever, but afford great opportunity for refinement and variety of expression."

The cover bears a reproduction of an original design by a Kiowa Indian. Mr. Farwell wishes it understood that in this work he appears not as a composer, but merely as a harmonic interpreter of the Indian melodies.



Oley Speaks was called West last week by the death of a brother. His friends extend condolence.



A charity concert was given last week at the studio of Nora Maynard Green. Several of her advanced pupils took part, Mrs. Geo. A. Smith, Miss Theo. Boone, Miss Cecilia Bradford, violin, and Miss Sibyl Worthington, pianist, assi-



At the Hospital Guild concert, at 170 West Fifty-seventh street, last Tuesday evening, the Misses Hibbard were the principal soloists.



Mrs. Antonia Sawyer sang and Mr. Jarvis played at a recital which took place at Rev. Dr. and Mrs. Gardner's school, on Fifth avenue, last week. Mrs. Sawyer teaches at this school.



Mary Fidelia Burt gave a practical exposition of sight singing, ear training and musical stenography at her Carnegie Hall studio last Friday. People in the audience made the selections for the children to sing, which they did at sight. The coming Saturday afternoon the exhibition will be repeated.



Albert Gérard-Thiers told the story of "Eliland," from the German of Karl Stieger, including the song cycle of the same name composed by Alexander von Fielitz, at the home of Mrs. Esther Herrman, No. 59 West Fifty-sixth street, on Tuesday last.



Miss Virginia Bailie issued cards for a studio musicale last Friday, from 5:30 to 7, when some superior piano playing was heard in her artistic Carnegie Hall quarters.



Richard Carden is at home informally Sunday afternoons, 225 West Seventy-first street; the energetic and popular musical salon man is always sure of many callers and much good music.



Mme. Marie Cross Newhaus is having an exceptionally busy season, and will give a musicale at her Fifth avenue studio next Sunday evening. A special feature of her musicales is her own participation, whether as singer or story teller.



ANDERSON—BAERNSTEIN.—These two artists are now on a long Western tour, during which time they will sing in six performances of "The Messiah," besides recital and concert appearances.

This trip extends as far West as Minneapolis and St. Paul. In February they are West again, as far as St. Louis, and in April, as far as Chicago. On these trips they will appear in Chicago, Minneapolis, St. Paul, Indianapolis, St. Louis, Detroit, Toledo and Binghamton.

For January joint recitals are under way for New York, Brooklyn, Philadelphia, Newark, and a return to Englewood, N. J.

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NEW YORK CITY*

At the Powers-Alexander Studios.

THE first of the winter series of Francis Fischer Powers' pupils' musicales occurred Saturday evening in Carnegie Hall. Mr. Powers threw open the entire suite of fine rooms, which, of course, were crowded with pupils and their friends. The program was a rare one, and beautifully presented, each pupil showing the careful training, tone coloring and placing for which Mr. Powers is fast becoming famous; while all sang with an artistic style with which all who have heard F. F. P. himself sing are familiar. It is impossible to particularize, though among the sopranos Miss Marguerite Palmer, Mrs. Parkhurst and Mrs. Stanley stood out strongly, each having a remarkable voice and temperament as well. Their singing was greatly appreciated. Miss Mathilde Catron was a particular favorite—a wonderful contralto voice is hers; of beautiful quality and agility and great power. Better singing than hers in the "Page's Song" we have never heard in Mr. Powers' studio. Miss Catron is sure of a great future. Miss Nina Thomas, another new contralto, has a deep resonant voice of lovely quality. She sang her ballads with great feeling and skill. The audience was very enthusiastic. Miss Sylvia Elcock shows great improvement since her summer's work, and has made many friends by her beautiful singing. Of Mr. Hemus much has been said and more is expected; his gifts being of such an unusual type—every tone shows Powers through and through. There is a most satisfactory development in his "mezzo voice." Mr. Powers asserts that never in his life has he seen a baritone more capable of such wonderful tone color as Mr. Hemus. His reading and interpretation of the "Erl King" and "Lotus Flower" will long be remembered. Tenor Epps and Bass Dailey were fine and each delighted his hearers.

The following was the program:

Romanza in F sharp.....	Schumann
Sonata in G minor, op. 22 (First Movement).....	Schumann
Harold Stewart Briggs.	
Schlagende Herzen.....	Strauss
Nachtgang.....	Strauss
Serenade.....	Strauss
Miss Annie Welling.	
Ballads—	
Song of a Heart.....	Tunison
When Daffodils Unfold.....	Dick
The Spring Has Come.....	White
Miss Nina Thomas.	
Years at the Spring.....	Beach
Ah, Love, But a Day.....	Beach
Sweetheart, Thy Lips Are Touched With Flame.....	Chadwick
Miss Eteka Rombauer.	
Ave Maria.....	Raft
Edward E. Epps.	
Am Strand.....	Ries
Page's Song (Huguenots).....	Meyerbeer
Miss Mathilde Catron.	
Bell Song (Lakmé).....	Delibes
Miss Marguerite Palmer.	
Lebt Wohl, Ihr Berge (Joan of Arc).....	Tschaikowsky
Miss Jessamine Linn.	
Prelude in E minor.....	Mendelssohn
La Fileuse.....	Raff
Morris Powers Parkinson.	
Ah, Perfido (Fidelio).....	Beethoven
Mrs. George W. Parkhurst.	
Ich Grolle Nicht.....	Schumann
The Lotos Flower.....	Schumann
Ihr Bild.....	Schubert
Der Erlkönig.....	Schubert
Percy Hemus.	
Liebestod (Tristan und Isolde).....	Wagner
Mrs. Sherman Stanley.	
Recitative, Thus Saith the Lord (Messiah).....	Händel
Aria, But Who May Abide the Day of His Coming (Messiah).....	Händel
Clarke Gibson Dailey.	
Aus Meinen Grossen Schmerzen.....	Franz
Chamade.	
Miss Sylvia Elcock.	
Bitte (op. 13).....	Moszkowski
Und Wüssten Die Blumen (op. 13).....	Moszkowski
Mädchenaug (op. 13).....	Moszkowski
George G. Daland.	
Harold Stewart Briggs, Accompanist.	

At the next musicale, Friday, December 20, the following pupils will sing: Mrs. Stanley Gardyne Stewart, Miss Florence Levi, Miss Belle Vickers, Miss Annette Langhorne, Miss Mary Matlack, Miss Charlotte Parkhurst, Miss Grace Thomas, George Seymour Lenox, William Nelson Searles, Jr., George C. Daland, Harvey Merwin, Miss Margaret Northrop, Rutherford Stanton, Arthur

Griswold, Carl Gralow, Miss Baker and Miss Ethel Bradley.

CLAVIER PIANO SCHOOL.

THE fifth recital of the Clavier Piano School season of 1901-1902 was given in Clavier Hall Tuesday evening, November 26, at 8:15 o'clock, by Miss Jennie Wells Chase, of Lyndon, Vt., assisted by Miss Mary Lansing, contralto. The program:

Prelude and Fugue, C sharp major.....	Bach
Allegro Vivace, op. 31, No. 1.....	Beethoven
Nachtstück.....	Schumann
Sognai.....	F. Schiria
Miss Lansing.	
Preludes, Nos. 23 and 21.....	Chopin
Valse, op. 70, No. 3.....	Chopin
Mazurka, op. 33, No. 4.....	Chopin
Fantaisie Impromptu.....	Chopin
I'm Wearing Awa' to the Land o' the Leal.....	Arthur Foote
Niemand Hat's Gesehen.....	Carl Loewe
Miss Lansing.	
Moment Musical, No. 3.....	Schubert
To the Sea.....	MacDowell
Improvisation.....	MacDowell
Rhapsodie, No. 6.....	Liszt

This recital was a special one, differing from the regular Friday evenings in that one pupil played the entire program. Miss Chase showed much versatility in this rather conventional program, ranging as it does from the Prelude and Fugue of Bach to the compositions by the more modern composers. The climax was undoubtedly the Liszt Rhapsodie, which Miss Chase played with a dash and brilliancy that was remarkable. Special mention should also be made of the Chopin Fantaisie Impromptu.

Miss Chase repeated this program at the school founded by Mr. Moody at Northfield, Mass., on Thanksgiving evening, Thursday, November 28, to a large and enthusiastic audience.

At the recital in Clavier Hall Miss Chase was assisted by Miss Mary Lansing, contralto, who was heard with so much enjoyment at one or two of the school's recitals last season. Miss Lansing's rich, warm voice, together with her artistic phrasing and sympathetic rendering of the several numbers added greatly to the pleasure of the evening.

John R. Rebarer, another pupil of the school, is to play a recital in Lebanon, Pa., on Tuesday evening, December 3.

HERBERT WITHERSPOON.—Very few singers have been as busy this season as has Herbert Witherspoon, the basso cantante. His beautiful voice and artistic singing have made him one of the most popular singers now before the public. At St. Louis, Pittsburgh and Atlanta, cities in which he has recently sung, he was immediately re-engaged, and the newspapers united in praising his work. Other engagements which he has filled or which he will fill in the near future are: Song recitals at Philadelphia, October 21; Stamford, Conn., October 24, and Brooklyn Amateur Musical Club, November 18; concert with Jean Gérard, the cellist, Concert and Festival Association, Atlanta, Ga., November 26; recital St. Louis, December 2; soloist Union Musical Club, St. Louis, December 3; recital at Tuesday Musical Club, Denver, Col., December 5, and Boulder, Col., December 6; concert with Mrs. Ford, Cleveland, Ohio, December 11, and "The Messiah" at Oberlin, Ohio, December 12 and December 13; soloist at Women's String Orchestra concert, December 18, New York city; "The Creation," Montreal, January 22 and January 23; soloist Brooklyn Institute, February 6; Twentieth Century Club, Buffalo, N. Y., February 13, and Detroit, Mich., February 28. In January he will be heard with the Pittsburgh Orchestra in Pittsburgh. Of his last appearance in that city the papers spoke as follows:

The opening reception of the Art Society was given at Carnegie Hall last night to a genuinely musical audience. The program, arranged with a view to beginning the season auspiciously, consisted of a group of quartets from Brahms' "Liebeslieder Walzer," rendered then for the first time in Pittsburgh, some miscellaneous songs and the ever-popular and always lovely "Daisy Chain Cycle," by Liza Lehmann. Mrs. S. C. Ford, Mrs. Morris Black, James Moore and Herbert Witherspoon made up the quartet of singers, a group worthy in every way of the fine program. The Brahms quartets from an artistic point of view were most important of the evening's numbers, and in these the four singers accomplished truly admirable work. The voices blended beautifully and the entire rendition was worthy of the highest praise. Mr. Witherspoon, the basso, proved himself an artist of unmistakable calibre. The emphasis and artistic conception with which he rendered the Hungarian song,

"Had a Horse," was as satisfactory as it is, unfortunately, rare in concert work.—Pittsburg Commercial Gazette.

Herbert Witherspoon, the bass, got most of the applause of the quartet, and did the most delicate work. He sang a group of songs, but none of them reached the dramatic and artistic quality of Koray's Hungarian ballad, "Had a Horse."—Pittsburg Times.

MENDELSSOHN CLUB OF ROCKFORD, ILL.

ROCKFORD, Ill., boasts one of the most prosperous musical clubs in the United States. It is the Mendelssohn Club, and being prosperous, it has been happily named. Both the active and associate membership lists are filled. Then the club owns its own pretty home well furnished, and equipped in addition with two concert grand pianos and a fine two manual vocalion organ, with seventeen stops, full pedal, six mechanical registers and six combination pedals. The Mendelssohn Ladies' Chorus of fifty-five voices is making progress, under the direction of John Ostgren, of Chicago. This chorus sang with pronounced success before the Amateur Club of Chicago at the Music Hall in the Fine Arts Building. The chorus was also one of the chief attractions at the Dedrickson testimonial concert given at Rockford recently.

The Mendelssohn Club gave what is termed a "study" program at a concert at the clubhouse on December 5. It was a program of children's music, and interpreted as follows:

Fiddle-Dee-Dee.....	De Koven
Song, If No One Ever Marries Me (from Daisy Chain).....	Liza Lehmann
Miss Caroline Radecke.	
Six Little Cuban Dances.....	Ignazio Cervantes
Mrs. Addison Bidwell.	
The Frog.....	Neidlinger
The First Flying Lesson.....	Mrs. Thomas
The Rainbow Fairies.....	Batcheller
Tiny Little Snowflakes.....	Eleanor Smith
Good-by to Summer.....	Mrs. Charles Reitsch.
Cradle Song.....	Grieg
Little Boat.....	Nevin
Old French Dance.....	MacDowell
Miss Josephine Phinney.	
April Day.....	Remington Farland
Slumber Song.....	Adam Giebel
Pierrot and Pierrette.....	Mrs. Winthrop Ingersoll
Mrs. George Nelson Holt, Miss Annie Walton.	
Mrs. Elliott West, Reader.	
The Wind.....	De Koven
The Bird's Nest.....	Gaynor
The Sailor.....	
The Gingerbread Man.....	Miss Maud Burnham.
Children's Ball.....	Westhout
Dance of the Elves.....	MacDowell
Mrs. Helen Sabin Browne.	
Little Darling, Sleep Again.....	Sullivan
White-caps, Night-caps.....	Stone
Sleeptime in Darktown.....	
Marching Song.....	
The Wind.....	
System.....	
Slumber Song.....	Mrs. Carrie Nutting Stone.
Wynken, Blynken and Nod.....	Nevin
Mrs. Brouse, Miss Garlick, Mrs. West, Miss Williams.	
Mr. Barnes, Mr. Hallberg, Mr. Holt, Mr. Olson.	
Soprano Obligato, Miss Radecke.	

The Mendelssohn Club during the season will give the usual number of artistic concerts. December 18 is the date of the first concert in this series. Goring Thomas' cantata, "The Swan and the Skylark," will be sung at the concert to be given January 2.

Mrs. Chandler Starr, an officer of this club, is one of the prominent leaders of musical matters in her section of the country.

GERARD-THIERS.—On Tuesday night, at the residence of Mrs. Esther Herrman, Albert Gérard-Thiers, the celebrated voice specialist, told the story of "Eliland," from the German of Karl Stieler and sang the beautiful song cycle of the same name composed by Alexander von Fielitz.

ESTHER PALLISER

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London Music.

HOTEL CECIL, LONDON,

November 23, 1901.

WO interesting concerts have been arranged by Walter Ford in Bechstein Hall, of which the first took place on Monday afternoon. The concerts are designed to show, as far as is possible, the growth of German vocal music during the last six centuries, and though it is, of course, impossible to do full justice to so enormous a subject in two recitals, Mr. Ford is to be congratulated on the manner in which he has arranged his programs. On this occasion he gave three groups, consisting respectively of the Volkslied, the Volkstümliches Lied and the Kunstdlied, and he included among them some of Brahms' arrangements of Volkslieder and songs by Hassler, Heinrich Albert, Melchior Franck, Bach, Schubert and others. Mr. Ford's vocal powers are, perhaps, not very great, but he is an earnest and interesting singer and his performances are always well worth hearing.

On the same afternoon a violoncello recital was given at St. James' Hall by Henry Bramsen.

In the evening Bechstein Hall was the scene of yet another vocal recital, given by Leonhard Sickert, a young and promising singer with a good voice and unimpeachable taste. When first he appeared in London a couple of years or so ago his singing was unfinished, but since then he has made great progress and his interpretation of songs by Mendelssohn, Löwe, Schumann and Franz and of a number of old English songs had many good points. He was assisted by Miss Edie Reynolds, who played violin solos.

Much metaphorical blowing of trumpets heralded the first appearance of Miss Amy Castles, a young Australian soprano, at St. James' Hall on Tuesday evening. Miss Castles certainly has a voice of remarkable power and beauty, and there is every probability that she will turn into a great singer. Her present intention is to continue taking lessons in England, and the best advice that one can offer her is to persist in that intention and not to allow her head to be turned by the very enthusiastic reception which was given her on Tuesday. She has a very remarkable voice, but she does not make the most of it at present, and her singing of the "Air d'Ophélie," from Ambroise Thomas' "Hamlet," and of "O Dieu Brama," from Bizet's "Les Pêcheurs de Perles," was lacking in variety. When she added style to her accomplishments she should make a great hit. At this concert William Lavin made a successful first appearance in London, while among the other performers were Miss Ada Crossley, Reginald Davidson and Dr. Theo. Lierhammer.

On the same evening concerts were given by Miss Clara Blumenthal, a pianist, and Miss Lilian Foulis, a violinist, at Bechstein Hall, and by Miss Josephine Wood at the Salle Erard.

The second of the Queen's Hall organ recitals, at which E. H. Lemare, the organist of St. Margaret's, Westminster, is now acting as soloist, took place on Wednesday afternoon. These recitals are so much appreciated and attract such excellent audiences that one would like to see the standard of the programs raised. A single work by Bach, even if it is the great Toccata in F, is surely rather short measure, while organ arrangements of extracts from "Lohengrin" and Brahms' "Academical Festival" overture, clever though they be, are quite unnecessary when orchestral concerts are of such frequent occurrence. Mr. Lemare is a brilliant organist, and it is to be hoped that he will see his way to giving us rather more interesting programs.

In the evening Marie Brema gave a concert in Bechstein Hall, under the auspices of the Curtius Concert Club. Miss Brema's programs are always interesting, and she has a dramatic power that enables her to do full justice to them. On Wednesday she was suffering from a cold, and an apology was made for her. The apology, however, was hardly necessary, as the influence of the cold was almost imperceptible. She opened the concert with four old German songs, "Leichte Wahl," written in 1544; "Linde im Thal," of a year later; "Im Wald bei der Amvel," and Melchior Franck's "Kommt, ihr Gespielen," while later in the evening she sang a particularly fine song by Brückler, called "Gebet." These, together with songs by Schubert and Jensen, formed an interesting and uncommon selection, to which she did full justice. Francis Braun, a baritone, with a very pleasant voice, also sang, his best effort being Löwe's "Tour der Reimer," while he joined Miss Brema in a number of duets. Madame von Stosch was the violinist, and she played some selections from Bach's Second Sonata particularly well.

On the same evening the Royal Amateur Orchestral Society opened its season at Queen's Hall. Under the conductorship of Ernest Ford the orchestra gave excellent performances of Tchaikowsky's "Casse Noisette" Suite, the "Tannhäuser" Overture and Beethoven's C minor Symphony, the vocalists being Miss Margaret Macintyre and Richard Green.

On the same evening Miss Keevil gave a mandolin recital at Steinway Hall, while in the afternoon a ballad concert took place at St. James' Hall.

On Thursday afternoon the indefatigable pianist and composer, Donald Francis Tovey, gave the third of a series of chamber concerts. In both his capacities Mr. Tovey is a very serious man indeed, both in his aims and in his style. He is obviously a devoted admirer of Brahms, and his works reproduce that composer almost too faithfully, in that they have but little originality. His Piano Quartet in E minor, which he played on this occasion, is an excellent example of his work. It is undeniably clever, but as music it is uninteresting. A little more originality, and, be it said, a slight sense of humor, would make Mr. Tovey into an excellent composer. Madame Soldat joined him in a fine performance of Beethoven's Sonata, for violin and piano, in C minor, and Miss Cecilia Gates, Percy Such, W. Malsch and Miss Fillunger also appeared.

On the same afternoon the second of the Ysaye-Becker-Busoni concerts took place. The ensemble of the trio had much improved since last week, and the performances they gave of Beethoven's Trio in B flat and Saint-Saëns' in F were excellent. As solos Signor Busoni played Weber's Sonata in D minor, M. Ysaye gave Bach's Prelude and Fugue in G minor and Herr Becker gave a Sonata of Valentini.

The most important of the many concerts that took place in the evening was that given by Madame Patti in Albert Hall. Patti is still a name to conjure with and the huge hall was packed. Her voice is, of course, not what it was; that is hardly to be expected. But there is no denying that it is marvelously well preserved and her singing still retains the wonderful charm that made it so famous. In the program she was only announced to sing three songs, but that meant seven, with an encore to each of the first two and a double encore to the third. She confined herself principally to old favorites, such as "Batti Batti"; the Jewel Song, Tosti's "Serenata"; "Home, Sweet Home" and "Comin' Through the Rye," without which no Patti concert would be complete. She also, however, sang Wagner's "Traume" and she sang it with really remarkable charm. At this concert Mme. Clara Butt and Kennerly Rumford also scored big successes and a number of other performers appeared.

At Bechstein Hall Mile. Maria Pevy, an excellent pianist, gave a very successful recital from an artistic point of view. Her technic is good, her phrasing is original and very interesting, and she furthermore has a very real understanding of the poetry of music. Tausig's arrangement of Bach's Toccata and Fugue in D minor and Beethoven's Variations, op. 34, were her best performances.

On Friday afternoon the band of the Royal Artillery, conducted by Cav. Zavertal, gave a first-rate program at Queen's Hall. This orchestra is a remarkably good one, and its performance of Mendelssohn's "Reformation" Symphony left nothing to be desired.

At Bechstein Hall Miss Hope Morgan gave her second song recital.

MADAME OHRSTROM-RENARD'S MUSICAL.—The following program was given at Madame Ohrstrom-Renard's studio last Friday evening:

Aria from Hamlet..... Thomas

Miss Rebecca MacKenzie.

Adagio from Second Concerto..... Godard

Miss Josefa.

Song, My Heart at Thy Sweet Voice..... Saint-Saëns

Mrs. Robert Seligman.

Duo from Der Freischütz..... Von Weber

Misses Maud Silberberg and Helen Fox.

Songs—

Se tu m'ami..... Pergolesi

Lady Ann Bothwell's Lament..... (Old Scotch from 17th century)

Ouvre tes yeux bleus..... Massenet

Miss Rebecca MacKenzie.

Mazurka Wieniawski

Miss Josefa.

Songs—

He Loves Me..... Chadwick

Thy Beaming Eyes..... MacDowell

Mrs. Robert Seligman.

Ave Maria..... Mascheroni

Miss Helen Fox.

Violin obligato by Miss Josefa.

The rooms were crowded with friends of the pupils—all of whom showed excellent vocal training. Miss MacKenzie is the well-known professional pupil of Madame Renard. The other pupils will soon be heard of in public. Miss Josefa, the young violinist, has just returned from César Thomson's class.

FIVE AFTERNOON CONCERTS BY THE Mendelssohn Trio Club.

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High Voice in G .60 Low Voice in E

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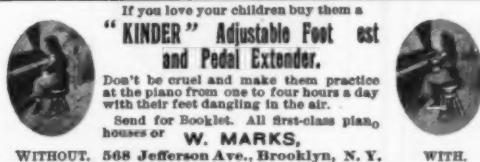
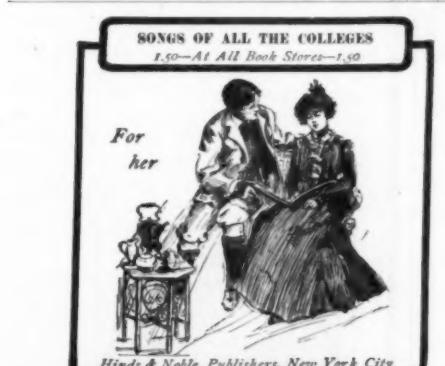
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NORDICA IN ST. LOUIS.

[By Wire.]

St. Louis, Mo., December 9, 1901.

NORDICA'S recital at the Odeon here to-night an immense success. Many people turned away. Capacity of the hall 2,000.

La Sourdine Musicale.

MR. and Mrs. Ludwig Breitner, piano and violin, and Leo Schulz, 'cello, played at the meeting of La Sourdine last Monday afternoon. One interesting number of the program was Otto Floersheim's "Gesang," for the G string of the violin. This was charmingly played by Mrs. Breitner, accompanied by Mr. Breitner. The Breitners, with Mr. Schulz, played the Schütt Trio; Mr. Breitner and Mr. Schulz the Brahms Sonata for piano and 'cello. Beethoven's Trio, op. 70, No. 1, was also played by the three artists of the afternoon. As piano solos, Mr. Breitner performed an Aria by Schumann, a Barcarolle by Rubinstein, and a study by Chopin. The afternoon's program was closed with César Franck's Sonata for piano and violin, played by Mr. and Mrs. Breitner.

LE GRAND HOWLAND.—Le Grand Howland's opera class was heard at Carnegie Lyceum last Friday evening before a large audience.

The "Garden Scene," from "Faust," and Mr. Howland's own opera "Sarrona," were given, the latter having its first production. Among his pupils who made their débüt were Harry Warren, Sybra Glykera, Edith Longford and Duryea Bensel; also two pupils of Miss Thursby, Josephine Aleene and Miss Summers. The works were sung in English. The performance was highly creditable, and showed careful training both in acting and singing. Notable was the excellent diction of all the débütants.

"Nita," another opera by the same composer, will be repeated during Easter week. Mr. Howland ought to be encouraged.

JOSEF RHEINBERGER.

JOSEF RHEINBERGER died in Munich November 25 of lung and nerve troubles. He was born March 17, 1839. Rheinberger was well known in this country, prin-



JOSEF RHEINBERGER.

cipally because of his American pupils—Horatio Parker, Henry Holden Huss, Louis V. Saar and many other prominent composers and organists. The dead man was a fertile producer of choral, instrumental and organ works. At the age of seven he was playing the organ regularly in church, and after eight years' study at the Royal School of Music,

Munich, he became teacher of theory there in 1859, Royal professor in 1865 and Hof-Capellmeister in 1877. As head of the Royal Chapel he made the choir celebrated for revivals of ancient church music, and he was forty years a busy teacher. His wife, the poetess Franziska von Hoffmann, a lady seventeen years his senior, died in 1892.

Rheinberger's organ works figure frequently on the programs of recitals, and his Piano Quartet in E flat and Piano Concerto in A flat were at one time fairly popular. He has written operas, oratorios, masses and cantatas. His "Stabat Mater" and Requiem for the dead of the Franco-Prussian war are heard occasionally in Germany. He wrote scholarly, never great music, though his melody is agreeable. "The Chase" is the best known of his smaller piano pieces. After all, it is as a great pedagogue that Rheinberger will be remembered.

MISS COTTLER'S PROGRAM.—Miss P. Ethelwynne Cottle played the following program at the Conservatory of Music, 2105 Seventh avenue, on Tuesday evening:

Faschingschwank, op. 26.....	Schumann
Sonata, for violin and piano, op. 18.....	Niemann
Mazurka, op. 68, No. 2, in D.....	Chopin
Valse, in E minor.....	Chopin
Revolutionary Etude, op. 10, No. 12.....	Chopin
At the Spring.....	Josephy
Nocturne in F, from op. 23.....	Schumann
Valse de Concert, A flat.....	Rubinstein

RIEGER. SOUTH.—William H. Rieger, the tenor, is now on his way to the South. He will sing in Atlanta, Ga., on December 16, and he is booked for an extensive tour previous to his Northern appearances.

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The Marvel of the Age, whom European critics call "The New Paganini," and who not only plays all the twenty-four Paganini caprices by heart, but also plays the music of Vieuxtemps, Bach, Wieniawski, Mendelssohn, and Mozart, as easily as other children amuse themselves at tennis or marbles.

Florizel's recent tour of fifteen concerts in Switzerland, Norway, and Sweden has created a *furore* the like of which has not been known in the memory of man or in the annals of music.

Florizel will be assisted on his American tour by the charming young soprano, Miss Lucy Gates, of Utah, this being her first appearance on the American concert stage.

Mr. Adolph Glose, the favorite American pianist and famous accompanist, has also been engaged for the tour.

Major Pond is now booking Florizel's time. Applications should be made at once to

J. B. POND, Everett House, New York



FLORIZEL



LUCY GATES

WETZLER'S MUSICAL SERVICE.

HERMANN HANS WETZLER gave a musical service last Monday night in the Collegiate Church, Fifth avenue and Forty-eighth street. He was assisted by the quartet of the church—Mrs. Marie Kunkel Zimmerman, soprano; Mrs. Gertrude Stein-Bailey, alto; Dr. Ion Jackson, tenor, and Julian Walker, basso. The vocal numbers of the program comprised Mozart's "Ave Verum"; three excerpts from the Bach cantata "O, Ewigkeit, Du Donnerwort," and the terzetto from Saint-Saëns' Christmas oratorio. Mr. Wetzler played Liszt's "Evocation à la Chapelle Sixtine"; "Benediction Nuptiale," Saint-Saëns; Prelude, Fugue and Variation, César Franck, and Prelude and Fugue in A minor [Book 2, Peters edition], J. S. Bach.

Despite his virtuosity, and it is considerable, Mr. Wetzler always suggests the musician first, the organist afterward. His control of his instrument is unmarred by the too familiar mannerisms of many organists. There is no sense of pedantic interpretation, and his phrasing, crisp accentuation give a plastic quality to his play. His registration for each number was apt and illustrative of this musician's individuality. Eschewing violent, so-called

orchestral effects, he made his organ speak its own idiom, yet with much richness of color and tonal fullness. The Saint-Saëns is a happy piece of writing, in texture melodic and thoroughly idiomatic. Of more interest, because more original, were the Franck selections. Full of the shimmering mysticism, saturated with churchly atmosphere, Franck always appears at his best in his organ compositions. The Prelude was like a Gothic arch and the Fugue free from the dusty formalism that makes most organ fugues things of horror. It need hardly be said that on pedals and manuals Mr. Wetzler's work was clear, effective, musical. His Bach playing deserves separate praise. It was vital and full of power.

CAMILLE BIRNBOHM.—A large and fashionable audience greeted Camille Birnbohm on the occasion of her débüt last Wednesday evening in the Myrtle Room of the Waldorf-Astoria. Mrs. Birnbohm adds to a soprano voice of agreeable quality an attractive personality. She made a successful débüt. Notable among her assistants was Hans Kronold, the cellist, who was heard in several numbers, which were thoroughly appreciated, judging from the applause.

MRS. PENNINGTON HAUGHEY.—Townsend H. Fellows has taken the sole management of Mrs. Pennington Haughey, the sweet voiced singer, who has taken the soprano position at the West Presbyterian Church (Dr. Paxton's).

She is already booked for a large number of affairs this season, including an engagement at Chicago to sing "The Messiah" on December 18, as well as a number of private affairs during the month of December. At Huntington Woodman's recital at Greenwich, Conn., she scored a big success, and was several times recalled. Mrs. Haughey will be heard at the Lotus Club "Ladies Day," in January.

MADAME LIPPA'S MUSICALE.—Mme. Ockleston Lippa and her pupils gave a musicale on December 4 at her residence in Ellsworth avenue, East End, Pittsburg. A large audience applauded the distinguished pianist and several of her pupils. The vocal numbers were contributed by Miss Henrietta Keil. A social hour followed the musicale.

HOCHMAN PLAYS SCHARWENKA'S CONCERTO.—The important novelty of the concert given by the Brooklyn Saengerbund at the Brooklyn Academy of Music last Monday night was the Scharwenka Piano Concerto. The work was performed by Arthur Hochman with rare skill. Mme. Louise Scherhey, contralto, was the other soloist. An extended criticism of the concert will appear in the next number of THE MUSICAL COURIER.

VOORHIS AND THE KALTENBORN.—Arthur Voorhis, the pianist, assisted by the Kaltenborn Quartet, will give three concerts at the Jersey City Club on December 17, February 11 and April 15.

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NEW YORK, December 9, 1901.

Editors The Musical Courier:

"In order to discontinue any controversy, I wish to state that my teacher is Ludovic Breitner, to whom I owe whatever I may have accomplished as a pianist. I did state to you that I intend visiting my relatives this summer in Germany, and incidentally to study with various masters while abroad. Thanking you in advance for making this correction,

ANNA JEWELL."

Mendelssohn Trio Club Concerts.

THE Mendelssohn Trio Club organized this autumn will give a series of five afternoon concerts at the Hotel Majestic. The dates are December 17, January 7 and 28, February 11 and March 4, all Tuesday afternoons at 3 o'clock. The members of the club are Alexander Saslavsky, violin; Victor Sörlin, cello, and Charles Gilbert Spross, piano. The program for the first concert next Tuesday afternoon will include the Mendelssohn Trio in C minor and the Gade Trio, op. 42. M. Saslavsky will play Wieniawski's Concerto No. 2, and Albert Quenel, tenor, will sing two groups of songs.



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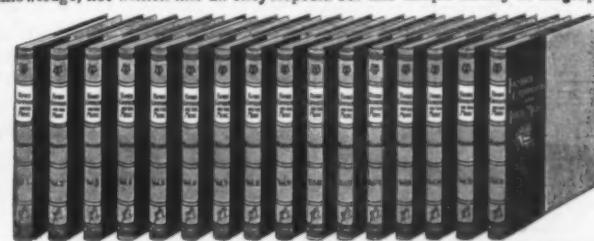
The entire content of these text volumes consists of articles specially written for this work by such men as Oscar Comettant, Director of the Paris Conservatoire; Edward Dannreuther, the distinguished musical critic of London; the late John Fiske, Philip Hale, Adolphe Jullien, who stands at the very head of the Parisian critics; Dr. Louis Kelterborn, Dr. Philipp Spitta, of Berlin; Henry E. Krehbiel, of New York, and many others equally famous. Each subject has been written about by the one particular person in the whole musical world who is best qualified to deal with it, and the cost to the publisher of all these special articles was enormous.

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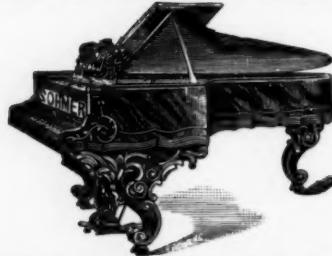
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